P. TERENTI AFRI COMOEDIAE

THE COMEDIES OF TERENCE

EDITED WITH INTRODUCTION AND NOTES

BY

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SECOND EDITION

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TO THE MEMORY OF

MORTIMER LAMSON EARLE

NOTE TO THE SECOND EDITION

I HAVE taken advantage of this second edition to correct some misprints, and to make a few slight changes. In all its essential features, however, the book remains the same as in the first edition.

S. G. A.

UNION COLLEGE,
June, 1908.

PREFACE

In this edition of the six extant comedies of Terence I have adopted, substantially without change, the text of Professor Robert Yelverton Tyrrell, published by the Clarendon Press in the *Scriptorum Classicorum Bibliotheca Oxoniensis.* With Professor Tyrrell's permission I have corrected a few very obvious slips and misprints, and here and there have altered the punctuation where a change in this respect seemed important. Only occasionally have I accepted a reading different from that of Professor Tyrrell. I have followed Fleckeisen and most of the good manuscripts in reading the more usual *quot* and *aliquot* wherever Tyrrell (and Dziatzko), in deference to the Bembine Codex, accept in their place the forms *quod* and *aliquod.*

To those scholars who imagine that no good (critical) text of an ancient classic can come out of England, the fact that I have preferred Professor Tyrrell's edition to that of Karl Dziatzko will not commend itself. My preference is due in part to the desire of the publishers to have their own text annotated, but is owing chiefly to the conviction that Dziatzko's text is, on the whole, inferior to the later one of Professor Tyrrell, who had not only his own well-known critical acumen to guide him, but also that of his predecessors, among whom was Dziatzko himself.

A critical apparatus, of very brief and unpretentious character, is given in Professor Tyrrell's Latin notes, which appear at the foot of each page of the text. These footnotes have enabled me considerably to abbreviate my own critical appendices, which are to be taken as supplementary to the Latin footnotes.

In the preparation of the Notes I have tried to make Terence,

so far as possible, his own commentator. Consequently I have indulged in cross-references to an extent that may seem excessive. Yet this method has been justified, I think, by the fact that in no other way could so many plays be annotated in a single volume, without much burdensome repetition.

The references to Latin grammars are intended merely to confirm or emphasize the explanations offered in the Notes, and have been given, in each instance, to the grammar or grammars which seemed to throw the clearest light on the difficulty in question. American Latin grammars are now so numerous that parallel references to all of them would have greatly encumbered the book. Moreover the college student should be encouraged to use his grammar, and to find what he needs there, without the aid of references.

Although experience points directly to the fact that American students are seldom called upon to read either the *Eunuchus* or the *Hecyra*, yet I have not, on that account, greatly shortened the commentaries on these plays. It has been my wish to do such justice to each comedy as the space at my command would allow, and to be guided rather by the nature of the difficulties in the text than by any prevailing prejudice either for or against the subject-matter of the play itself.

Though it would not be pertinent here to discuss at length the merits of the plays, yet it may be said that if judged from the standpoint of the Greeks and Romans, whose life and habits they portray, the comedies of Terence will be found to lean always to the side of true morality. As to the reputed difference in moral tone between the *Eunuchus* and the *Hecyra* on the one hand, and the rest of the Terentian comedies on the other, I cannot but think that the marked distinction usually made to the discredit of the former is hardly based on sound judgment, and that, if followed to its logical conclusion, it should lead to

the suppression of all the plays. To exclude the *Eunuchus* from our reading because of the subject-matter of a single scene — a scene that has nevertheless been handled by the poet with true delicacy — is to discriminate unwisely against the most lively and dramatic of the six comedies — against the play which was a greater "success" in its time, so far as we know, than any of the others. The ban resting on the *Hecyra* may be due in part to its relative lack of vivacity and dramatic interest; but it is owing also to the prominence given in the play itself to an objectionable feature of the plot. Yet the *Hecyra* contains much of the best sentiment to be discovered in Terence's writings, and is at many points remarkable for a delicacy and refinement of touch hardly equalled even in the *Andria*. Nor are its so-called defects without parallel in the other dramas.

The Introduction in this edition is intended to furnish the student with an outline of the history of Roman comedy, and of that phase of the Greek comedy from which the Roman is mainly derived. It includes also some treatment of Terentian prosody and metres, and adds a word or two about the manuscripts and editions. But no attempt has been made to summarize the peculiarities of early Latin usage. Space enough for anything resembling an adequate treatment of this topic has been wanting; so far as might be, it has been touched upon in the Notes. But the student of this subject will do well to consult the admirable '*Einleitung*' prefixed to the Dziatzko-Hauler edition of the *Phormio*, pp. 57–67.

My indebtedness to the various editions of the Plautine and Terentian comedies has been very generally acknowledged in the Notes. I have made use of most of the current literature on Terence and of much of that dealing with Plautus. The authorities mentioned in §§ 118 and 119 of the Introduction are among those that have been consulted. So also is Elmer's

edition of the *Captivi*. But the plates of the Introduction had been cast before Dr. Robert Kauer's revision of Dziatzko's annotated edition of the *Adelphoe* had come to my notice. The same is true of the *Adelphoe* as edited by E. Stampini (Turin, 1891), and of the editions of Jacquinet (1891), of Pessonneaux (1894), of Psichari (1895), and of Boué (1898). Consequently these editions are not mentioned in the Introduction. But I have been able to take into account especially the work of Dr. Kauer, while I have been revising the Notes on the *Adelphoe*.

I wish to express my gratitude to friends who have aided me. To Professor Harold W. Johnston of the Indiana University I owe the suggestion in which the book originated, as well as other suggestions which were helpful while the manuscript was in course of preparation. To Professors Gonzalez Lodge and Charles Knapp of Columbia University I am under deep obligation for encouragement and assistance ungrudgingly bestowed while the book was passing through the press. Professor Lodge has read the larger part of the proofs and has made many important corrections and suggestions. Professor Knapp has read the proofs throughout, and in doing so has given both the Introduction and the Notes a careful revision. His extensive familiarity with Plautine and Terentian usage, his constructive scholarship, and his discriminating criticism have been continually at my service from the time when the first proof sheets were received from the press, more than two and a half years ago. To his corrections and additions the book owes much of any value it may be found to possess.

Lastly I must express my appreciation of the efforts of the proprietors of the Riverside Press to have the book both becomingly and accurately printed.

Sidney G. Ashmore.

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INTRODUCTION

HISTORY OF ANCIENT COMEDY

GREEK COMEDY

1. **Greek comedy** (*κωμῳδία*, derived from *κωμῳδός*, which is itself derived from *κῶμος* and *ᾄδειν*) had its origin in the songs and dances of the village festival held each year at the time of the vintage. This festival was associated with the worship of the nature-god, Dionysus, whose experiences and adventures were celebrated by the country-folk in a species of rude performance of a more or less dramatic character. Out of this there were gradually developed, through the influence exerted by the higher civilization of the cities, two principal species of comic drama, the Doric or Sicilian comedy, and the comedy known as Attic or Ionic. The tragic drama also is traceable to the same source, that is, to the songs and dances which were characteristic of the country festivals held in honour of the god Dionysus. The story of this deity had its dark and tragic as well as its bright and gay aspects, and in giving to the sad side of the story a dramatic form, albeit in crude and rustic fashion, the country folk of ancient Greece served the ends of a drama destined to blossom forth a little later into the perfected tragedy of Athens.

2. That tragedy was earlier than comedy in reaching maturity should not be forgotten; for it was partly on the lines laid down by tragedy that comedy itself was developed, especially in the matter of its outward form and technique, as these appeared in the Attic comedy of the time of Pericles. Comedy, however, did not grow out of tragedy, although, since both eventually became state functions, the one was somewhat assimilated in form to the other. Comedy, in a technical sense, was the result of the union of the Attic *cōmus* (*κῶμος*, *i. e.*, the Dionysiac *choral* lyric, sung to the music of the flute and to the rhythm of the dance, by a merry procession of mummers or

mimics) with the Doric farce (the latter a *non-choral* performance in which the actor or actors mimicked the gambols of nature-spirits); and it was this union of the Doric element with the Attic that gave rise to the tradition that Susarion, an inhabitant of the Doric city of Megara, was the inventor of Attic comedy. According to this tradition, Susarion, about 580 B. C., transplanted the Doric farce to the Attic *deme* of Icaria, which was known as the chief seat of the worship of Dionysus in Attica. There the union referred to took place. The Doric farce made its way also from Megara into the other Dorian communities, appearing both in the Peloponnesus and in Sicily and the Italian colonies. In Sicily it received literary form and character at the hands of Epicharmus of Cos (540–450 B. C.), who flourished at Syracuse in the reign of Hiero, but its development there fell short of the artistic perfection attained by the comedy of Athens. The comedy of Epicharmus was largely given to caricature, especially the caricature of mythological subjects, and it seldom lost sight of the primitive Dionysiac entertainments, wherein the performers imitated the grotesque, and assumed the part of fauns, satyrs, and other sylvan divinities whom mythology represented as attendant on the god of the vine. It gave rise to a number of different types of farce. Among these were the *Mimus* and the *Rhinthonica*. The former attained its perfection at Syracuse, under the influence of Sophron, about a century later than Epicharmus; the latter was developed by Rhinthon, who flourished about 300 B. C. at Tarentum. To both of them Roman comedy was to some extent indebted; it has even been suggested that Plautus took two of his characters, the parasite and the drunkard, directly from the comedy of Sicily, and that his *Amphitruo* (§ 34) exhibits traces of the influence of Rhinthon.

3. However this may be, it was not at Syracuse, but at Athens, that comedy, in the time of Pericles, acquired that perfection of literary form which we see in the extant plays of Aristophanes. This was the so-called Old Attic Comedy, whose first important exponents were Eupolis, Cratinus and Phrynichus. Of the works of these writers only fragments remain. But Aristophanes, who was but a little younger than they, has left us eleven plays, and has surpassed all his rivals in genius and comic power. Aristophanes became the chief representative

of the Attic Comedy of his day and generation, the comedy of political caricature, with its absolute freedom of speech and its unsparing criticism of public men.[1]

4. Greek comedy passed through three recognized stages of development at Athens, and had reached the last of these nearly a century before it was transferred to Rome. The first was the Old Comedy already mentioned. The second and third were the Middle and the New Comedy respectively. The divisions are of course arbitrary, and it is difficult to determine accurately when the first or the second species gave place to its successor. After Athens had lost her political independence, comedy was shorn of its state authority and was compelled to abandon its tone of censorship and its personal and political satire. Its caricature was more and more confined to mythology and to literary, philosophic and social life; its outward form also underwent a change. Both the size and the functions of the chorus were reduced, the *parabasis*, or address to the spectators, disappeared, and the scenic accessories became less numerous and important. Of such a nature was the Middle Comedy, which was in itself merely a transition from the Old to the New. The period of this transition may be roughly marked as beginning with the close of the Peloponnesian war in 404 B. C. and ending about the time of the accession of Alexander the Great in 336 B. C., when the liberties of Greece had been already crushed by Philip of Macedon. During this time the Athenians gradually abandoned their interest in public questions, and comedy, following the popular bent, passed by degrees from personalities to generalities, and lost its former character and vigour. The most distinguished poets of this period were Alexis and Antiphanes, if we except Aristophanes himself, two of whose plays, the *Plutus* and the *Ecclesiazusae*, are more properly classed under the Middle Comedy.

5. The New Comedy was the natural outcome of all that had gone before it. It may be said to have endured for nearly a century, covering the years from 336 to 250 B. C., during which period more than sixty poets of this school are said to have flourished. Among them the most distinguished is Menander (§ 10), who has been called the Star of the New Comedy. Next in importance are Diphilus and Philemon. Of

[1] Cf. Hor. *Sat.* 1. 4. 1 ff.

less note are Philippides (or Phidippides), Apollodorus and Posidippus. These six names are also the most important in connection with the comedy of the Romans. Unfortunately only fragments of their works have survived; but these are sufficient in number and character to throw a fair light on the general characteristics of this particular phase of the Greek drama.

6. The New Comedy drew its materials almost entirely from private life. It was essentially a comedy of manners, into which personal and political satire, so characteristic of the comedy of Aristophanes (§ 3), entered but slightly. Even the literary satire of the Middle Comedy could scarcely be traced in it. Such satire as it expressed amounted merely to a mild caricature of folly in the abstract, — sufficient to add humour and piquancy to the portrayal of character, but in no sense calculated to offend. It was to the Old Comedy what the satire of Horace was to that of Lucilius. Its nearest modern analogue is the comedy of Molière. The characters of the New Comedy were in general fictitious, and could seldom be identified with any well-known person of importance. They represented familiar types or classes rather than individuals, and in this particular resembled the caricatures of Epicharmus (§ 2).

7. Among these types were the stern father and the indulgent uncle, the steady and the wayward son, the rapacious and also the disinterested courtesan, the good slave and the slave who was tricky and deceitful, the upstart, the aristocrat, and the boastful captain of mercenaries, — types already extensively foreshadowed in the drama of Sicily, and common to the every-day life of the Greek people. Each character had its appropriate mask and make-up, and was recognized at once by the audience at the moment of its appearance on the stage. The old man might be known by his white or gray hair. Black hair denoted the young gentleman, long and shaggy hair the soldier, red hair the slave. The complexion of the soldier was dark, as if sunburned, that of the lover pale. The rogue was endowed with cheeks of a brilliant red. Hook noses were given to old men and parasites, flat noses to country youths; if the ears showed signs of bruises the person must have frequented the boxing-school.[1]

[1] See Pollux, 4. 143–154; cf. Quint. *Inst.* 11. 3. 74. See also Haigh, *The Attic Theatre*, pp. 295–297 (2d ed.).

8. The plots, as well as the characters, of the New Comedy differed greatly from those of the Old. In the Old Comedy there was a series of scenes not closely connected through the sequence of cause and effect, but only loosely held together by a central idea, such as "the attractions of peace" in the *Acharnians* of Aristophanes. The New Comedy, on the contrary, exhibited a number of scenes following one another in logical order, as in a modern drama. These scenes portrayed a sustained story, or at least an intrigue, and resulted in a *dénouement*, or climax. The central theme was usually the course of true love, and the action depicted the efforts of a youth to obtain possession of his mistress, often in the face of the determined opposition of a parent or guardian, and with the assistance of a tricky slave. The heroine, who at the start was supposed to belong to the class of courtesans or *hetaerae* (regarded as aliens), was eventually discovered to be a well-born maiden and an Athenian citizen, and her marriage to the hero of the play was the necessary and suitable conclusion.

9. The importance attached to the plot in the New Comedy was due, in part, to the influence of Euripides, some of whose tragedies bordered closely upon the domain of comedy; his skill in the weaving and unravelling of plots was conspicuous in comparison with that of the other famous tragedians. Euripides, moreover, brought down tragedy from the pedestal of religious elevation upon which it had been placed by his predecessors, and rendered possible a closer alliance between it and the relatively coarse and ribald productions of the comic stage. Thus there was infused into the latter some of the dignity and refinement which had always been characteristic of the tragic muse, and the comedy of Aristophanes became regenerated in the comedy of Menander.

10. Of Menander (§ 5) it may be remarked at this point that he is of special interest to students of Terence, since the latter took him for a model, largely to the exclusion of other writers; at least five of the Greek comedian's plays having furnished material for four of the six extant dramas of the Latin poet. Plautus also imitated Menander, although Philemon was more often preferred by the earlier and less refined of the two great Roman comic writers. Menander was a pupil of the philosopher Theophrastus, and a friend of the philosopher Epicurus,

as well as a nephew of Alexis, the poet of the Middle Comedy. His environment and associations were accordingly favourable to the development of his literary tastes, and like Terence he began to produce plays at an early age. Like Terence also, he is said to have written a goodly number of comedies, no less than one hundred and eight being attributed to him. Unfortunately but few extensive fragments of these have come down to modern times; and yet these fragments are important, for they testify abundantly to the truth of what others have said about him. That his style was graceful and polished is attested by Propertius and Quintilian,[1] while both these and modern writers have passed favourable judgment on his wit and refinement of temper and diction.[2] Menander was born in 342 and died in 291.

11. It is not to be inferred from all this that the moral life depicted in the New Comedy was on a high plane. Most refined circles have often proved to be the most corrupt, and culture is not seldom a cloak for that which is void of true morality. Such writers as Menander and his Roman imitators are to be judged, not by modern standards, but by those of the times in which they lived. In the light of those standards it should be said that the playwrights of the New Comedy were very far from giving offence to good taste, and from contravening the rules of the best ethics of their day. On the contrary, they were conspicuous in their writings for the care with which they kept within the bounds of what was then considered to be correct in principle and conduct, and it is this fact that renders them "possible" to modern readers. To be sure, there are plays of Plautus extant which remind us that the limits of true decency were occasionally transgressed; but even these plays, though often coarse in tone, fall short of any radical departure from the moral tenets of the age which gave them birth. On the other hand, the types of character selected for representation on the stage were those best fitted to afford amusement to the large and mixed audiences for whose delectation the drama of the day was especially created, though there can be little doubt that these types were greatly exaggerated. At the same time, in matters appertaining to literary form and taste the plays of the

[1] Propert. (Mueller), 4. 21. 28, 5. 5. 43; Quint. 10. 1. 69.

[2] Cf. Mahaffy, *Hist. of Class. Greek Lit.* vol. 1, Part II, pp. 263 ff.

New Comedy fell little short of perfection. The Greek in which they were written was capable of expressing the finest shades of thought and of polished wit, and the general mastery of detail and of *technique*, to which their extant fragments bear witness — the result of two centuries of dramatic activity — rendered them particularly useful and attractive as models to the inexperienced playwrights of Rome.

12. It remains to be observed that the New Comedy, in its external dress, exhibited certain departures from earlier usage. Both the *parabasis* and the prologue ceased to form an organic part of the play. The former, indeed, disappeared altogether, while the latter was relegated to a place outside of the dramatic action. The chorus, too, which at one time had filled an important place in Attic comedy, now became little more than a name. Its disappearance is easily accounted for, and was in fact owing to the very nature of comedy itself. The chorus belonged originally to the religious side of the drama, — a side that tragedy had been compelled to stand by. But comedy had little respect for religion, and was not tied down by considerations such as those which limited the functions of its more serious sister. The chorus, in fact, was a distinct hindrance to the development of comedy in the direction of a literal imitation of human passions and of private and domestic experiences. Even Euripides found himself clogged by it in his efforts to humanize tragedy and reduce it to the level of ordinary life. Consequently, when the comedy of Aristophanes began to change its character and to draw on the affairs of private life for its materials and plots, the chorus ceased to be essential; and although there is evidence of its occasional use in Menander's time, yet it is quite certain that Menander sought opportunity to discard it altogether. Thus the chorus, in which both tragedy and comedy had originated, proved eventually to be a stumbling block to the broadest development of the drama, and was ultimately either reduced to a mere troupe of supernumerary dancers, or dispensed with as altogether useless.[1]

ROMAN COMEDY

13. As the Greek drama originated in the songs and dances of country festivals held in honour of Dionysus, so the first beginnings of the

[1] Cf. Dörpfeld-Reisch, *Das Griechische Theater*, 263 ff.

drama in Italy are found in the ceremonies which attended the worship of various rustic deities, — more particularly (in Latium) that of Victory, whose festival developed finally into the celebrated *Ludi Romani*. The Greek drama, as we have seen, developed on Greek soil, until it reached perfection at Athens in the form and manner already indicated. The Roman drama, so far as its native Italian element was concerned, attained only a limited development; and although it might have arrived in time at a stage corresponding to that of the Attic tragedy and comedy, it was arrested in its progress in consequence of the importation into Italy of the perfected and refined drama of the Greeks. This was more especially true of comedy, which owed its existence at Rome (in the form in which it has been handed down to us) to a union of two elements, viz., the early Italian drama (if it may be so called) and the comedy of the Athenians. The latter, however, was the more important element, — so much so, indeed, that it practically supplanted the former altogether, or at least determined forever the form and character which Roman comedy was to assume, and thus prevented the growth of a purely Italian comic literature.

14. Comedy at Rome therefore took the form of an adaptation of the New Comedy of Athens to Roman requirements and tastes, and the result was a reproduction in the Latin language of the refinements of Philemon and Menander, united with much of the coarseness of the more or less impromptu dialogues of the *Satura* and the *Versus Fescennini*. These last were of purely Latin origin. The *Mimus* and the *Fabula Atellana* were not. All four, however, were independent of the regular Athenian drama, and were exceedingly popular as forms of public entertainment.

15. The Fescennine verses were generally extemporaneous and abounded in jokes, gross personalities and abuse. They reached, indeed, such an extreme of license that at last they were restrained by a law of the twelve tables.[1] They were generally amœbæan or responsive in character, and in later times were often sung at marriage festivities and in triumphal processions; but they never attained more than a limited literary development. There were clearly to be seen in them, however, the germs of a genuine drama, just as in the rude

[1] See Hor. *Epist.* 2. 1. 145–155. Cf. Cic. *De Rep.* 4. 10. 12.

songs of the Dionysiac festivals were apparent the seeds from which sprang the artistic comedy of Athens. The name has been derived from *Fescennium*, a village in Etruria. Such a local origin of the term acquires support from the unquestioned connection of the Atellan plays with *Atella* in Campania; but it is more probable that the name is connected with *fascĭnum*, a word denoting primarily the evil eye, and subsequently the symbol which was supposed to avert it, and which was often carried in procession in Italy, just as the phallic emblem was carried by the Greeks.[1]

16. A demand, however, came to be felt for something less rude than the *Versus Fescennini*, which were in consequence somewhat altered and improved, and united with music and mimic dancing. This, according to Livy (7. 2), was accomplished by certain of the Roman youth, who undertook to imitate the performances of Etruscan actors called *ludiones*. The *ludiones* performed in pantomime to the sound of the flute, but, as Livy says, *sine carmine ullo*. While going through the mimic steps and gestures, after the manner of the Etrurians, the young men would repeat aloud a series of verses of a responsive and jocular nature. These, though no longer wholly improvised, were yet of the general character of the Fescennine verses, and out of the combination grew the *saturae*, which, according to Livy, were *inpletae modis, descripto iam ad tibicinem cantu*, that is, regularly set to music. The Etruscan dancers were brought to Rome in the year 364 B. C., and a stage — the first ever set up in Rome — was erected for their accommodation in the Circus Maximus. The occasion of their introduction was a desire on the part of the people to add to the regular programme of the *Ludi Romani* something in the nature of scenic performances, with a general view to the enrichment of the greatest of the Roman festivals, and the pacification thereby of the gods who had visited the city with a pestilence. The result was the *Satura* (sc. *fabula*) already mentioned, which, though devoid of any connected plot, yet, as representing scenes from daily life, was more nearly of the nature of drama than the Fescennine verses had been. The *saturae* were in fact merry medleys performed by the country lads of Latium

[1] Cf. A. S. Wilkins on Hor. *Epist.* 2. 1. 145; Sellar, *Roman Poets of the Republic*, 3d ed. p. 35.

on a stage set up for the purpose. The name undoubtedly alluded to the miscellaneous character of the performance, and has been connected in its derivation with the phrase, *lanx satura*, which denoted a dish filled with fruits of all varieties, and offered to the gods. This is the common view of the meaning and origin of *satura;* another view being that which regards the word as designating an early Roman parallel to the Old Comedy of Athens.[1]

Whichever view be correct, a certain amount of care in the matter of preparation, and of skill in the performance of their parts was demanded of the actors, and we may note in this the evidence of that growth and development which, but for the interruption due to the sudden appearance on the scene of the fully developed Greek play, would undoubtedly have resulted in the evolution of a native Italian comedy. But the introduction of a genuine play adapted from the Greek, by Livius Andronicus, in 240 B. C., caused the dramatic *saturae* to be at first neglected, and finally driven from the stage; though they continued for some time to serve as farces or after-plays, *exodia*, which were added to the regular and more serious performances, — a function subsequently usurped by the *fabulae Atellanae* and the *mimi*.

17. When, in the time of Ennius (239–169 B. C.), the *satura* came to be cultivated exclusively as a branch of literature, it still retained its miscellaneous character. "The *satura* of Ennius was, in form, a mixture or medley of metrical pieces." So was that of Terentius Varro, imitated from Menippus; and the satires of Horace, Persius and Juvenal "bear features of strong resemblance" to the early dramatic *saturae* described by Livy.[2] But the censorious or satirical spirit in

[1] This is thought by Professor Hendrickson to be the meaning of *satura* in Livy, 7. 2. See his paper entitled "The Dramatic Satura and the Old Comedy at Rome," in the *Amer. Jour. of Phil.* vol. xv; cf. J. Elmore in *Proceed. Amer. Phil. Assoc.* July, 1903, p. lxvii. 3. Cf. also Hendrickson, *l. c.* vol. xix. 3. The previous literature on the subject is given in his papers. But H.'s views have failed to win general acceptance. See Gildersleeve in Johnson's *Universal Cyclopedia and Atlas*, *s. v.* Satire; Schanz, *Röm. Literaturgeschichte*, § 9 and § 55 (Müller's *Handbuch*); E. M. Pease in *Proceed. Amer. Phil. Assoc.* vol. xxvii (also Hopkins, *l. c.* vol. xxxi), and in Harper's *Dict. of Class. Lit.*, *s. v. Satira;* Introd. to Wilson's *Juvenal* (New York, 1904).

[2] See an essay on The Roman Satura, by H. Nettleship, Oxford, 1878.

the later Roman *satura* is to be referred, in its origin, not to the dramatic *saturae*, but to the genius of Lucilius (about 180–103 B. C.), who accordingly has been styled the father of Roman satire. Lucilius has been credited with the first attempt to add to the personal and serious elements in the medleys of Ennius that character of invective which, in a more or less modified form, is repeated in the satires of his Roman successors, and appears to have been ever since regarded as the distinguishing feature of this particular branch of literary composition.

18. It remains to say a word about the mime and the Atellan farce, which, as has been observed (§ 14), though not Latin in origin, were nevertheless, like the *saturae* and the Fescennine verses, wholly independent, in their beginnings, of the drama of the Athenians. The *Mimus*, a name given to the actor as well as to the piece, was at first a pantomimic farce, representing low life; but at the end of the Republican period it had secured a place in literature. It was introduced into Rome from the Greek colonies in southern Italy, where in its purely Greek form it consisted of a single humorous scene or personality. Among the Romans it gradually enlarged its subject-matter until, under the Empire, it had absorbed materials drawn from nearly all the earlier kinds of comedy. During the flourishing period of Roman comedy the mime was frequently employed as an *exodium*, or after-play, and was remarkable for its obscene character and general scurrility (Mart. iii. 86, *non sunt haec mimis improbiora ;* Ov. *Trist.* 2. 497, *mimos obscena iocantes*). Among the various writers of mimes the most distinguished were Decius Laberius (105–43 B. C.), who is mentioned by Horace (*Sat.* 1. 10. 6), and Publilius Syrus, whose *poëmata* were listened to by Cicero on the occasion of a dramatic contest at the games of Cæsar (Cic. *ad Fam.* 12. 18. 2).

19. The *Atellanae* (sc. *fabulae*) were an improved kind of *saturae*. They took their name from Atella, a town of the Oscans in Campania, where they are said to have originated,[1] and whence they found their way to Rome about 200 B. C., Campania having been previously brought under Roman sway and influence. At Rome they were rendered by amateurs, usually young men of patrician families, who spoke in Latin, and who, unlike the performers of mimes, were required to wear masks.

[1] On this point cf. Mommsen, *Hist. of Rome*, Eng. trans. vol. iii, p. 544, note.

At Rome also the *Atellanae* were raised, through literary treatment, to a comparatively high level. This took place as early as the time of Sulla, when Novius and Pomponius of Bononia gave to these farces a definite literary form. Before this the dialogue had been largely improvised, or if written was at least not published. The characters became conventional at an early date. Such were *Pappus* the pantaloon, vain but deluded, the buffoon *Maccus*, *Bucco* the braggart, and the cunning rogue *Dossennus*, — personages in many respects analogous to the clown and harlequin of a modern pantomime, and calculated to portray, in burlesque and caricature, the life of the country towns and villages. The plots were simple though generally prearranged, the incidents numerous and always grotesque, the jokes vulgar but telling. The *Atellanae* also were used as *exodia*, especially after tragedies, like the satyr-dramas of the Greeks; but they never resorted to Greek life for their subjects, except when tragedy was travestied, and were always far more national in their character than the regular Roman comedy.

20. The metre employed in the Atellan farces and other early dramatic forms was naturally of Italian origin. It is known as the Saturnian, but its exact character is doubtful. Probably it was not quantitative like the Greek metres, but purely accentual, like the metres of English verse. Yet the remains are not sufficient to admit of any dogmatism on this point. According to the accentual theory, the Saturnian line falls into two halves, the first of which has three theses, the second usually three (sometimes two), as in the following: —

Dábunt málum Metéllī | Naévīō poētae.[1]

This metre was preferred by Naevius in his poem on the first Punic war (§ 28); but it was gradually displaced by the metres of the Greeks, which were adopted by Ennius and by succeeding poets, and were used even in the Atellan farces after these had reached a certain stage of literary development.

21. It would seem natural, as has been said already (§ 13), that a native drama, comparable with that of Athens, should have grown out

[1] See the Latin Grammar of Gildersleeve-Lodge, § 756; Harkness (Complete), 748. 2; A. & G. 628. d, and Lindsay's papers on the Saturnian Metre, in *Amer. Jour. of Phil.* vol. xiv (1893).

of the elements which have been described as existing in Rome before the introduction there, on an extensive scale, of the literature of Greece. But during this early period there was little leisure or inclination at Rome for the cultivation of poetry and letters. Roman activity was occupied with affairs of state, — with the passage of laws, the maintenance of armies, the extension of Roman power and influence over Latium and the rest of Italy, the building up of the state on its practical and material side. Moreover a moral stigma rested at Rome on the profession of the actor, which discouraged the composition and performance of plays by native citizens. It was to be expected, therefore, that the Latin drama, whether tragic or comic, should have been, on its more refined and cultivated side at least, an importation; and such it actually was. Greek literature and civilization began to make their way toward Rome after the defeat of Pyrrhus and the fall of Tarentum in 272 B. C. Before the war with Pyrrhus there had been little intercourse between Rome and the Greek colonies of southern Italy. Now all was changed, and the study of Greek and the imitation of Greek masterpieces became the vogue. Finally in 240 B. C. LIVIUS ANDRONICUS, a Greek of Tarentum, brought out two plays, a tragedy and a comedy, which he had translated or adapted from the Greek, and thus opened the way for a union between the grotesque and largely extemporized performances of the native Roman stage and the highly finished drama of Athens. Nor should it be forgotten by those who see in Roman comedy only a reflection or a transplanting of Greek models, that the native Italian element constituted a distinct factor in the actual elaboration of the new drama. This is apparent in the plays of Plautus, which exhibit a singular mixture of Roman coarseness with Greek refinement, of homespun mother wit with foreign thought and philosophy, not to mention the most absurd anachronisms, and direct allusions to Roman habits and customs, for which the Greek originals could in no degree be held responsible.

22. With Livius Andronicus a new era begins. Through him the Roman stage became elevated at once to a dignity almost comparable to that of the Greek. The plays of Livius were regular dramas, however much they may have suffered through translation. Now for the first time both tragedy and comedy in their completeness, having a well

rounded plot and a dialogue carefully arranged, were enacted in the Latin tongue, and in the presence and for the special benefit of a Roman audience. The particular occasion was the celebration of the *Ludi Romani* in the year after the close of the first Punic war, whose final struggle took place at sea near the Aegatian Islands in the year 241 B. C. The production of the two plays referred to added greatly to the interest of the games, and from that time onward the performance of Latin plays, modelled on Greek originals, became a distinct and regular feature of the Roman festivals.

23. Both tragedy and comedy, then, at Rome were confessedly derived from Greek sources. Roman tragedy has wholly perished, — except a few fragments and the plays of Seneca, who wrote in the time of the Empire. But even Seneca's plays are occupied with Greek subjects, while the extant fragments and titles of other and earlier tragedies indicate that the pieces they represent were either founded on Greek originals or elaborated from legends of Greek poetry and mythology. It is true that certain dramas of the nature of tragedy dealt with Roman subjects and bore the general impress of a national character ; but even these *fabulae praetextae*, as they were called, borrowed their form and outline from Greek models, and the fact that they have not been preserved would suggest that their popularity was limited. Though tragedy suited well the Roman predilection for oratory and rhetoric, and was listened to at Rome for nearly two centuries, yet it never took root in Italy as comedy did, and was in general of less consequence than the latter in popular esteem.

24. The comedies which Livius Andronicus and other Roman writers adapted from the Greek were known as *fabulae palliatae*, from the *pallium* (ἱμάτιον), a Greek cloak worn by the actor. They were called also *comoediae*, as though no other form of comedy were conceivable. Nevertheless there grew up at Rome, in the century after Livius Andronicus, a species of comedy termed the *fabula togata*, a designation intended to contrast with the name *palliata*, since the subjects treated were Roman instead of Greek, and the actors were attired in the Roman toga. The more vulgar tone of these native comedies, however, caused them to be known as *tabernariae*, "shop-plays." Not one of them has survived to modern times.

25. Of the plays of Livius only a few lines have reached us, but these suffice to make clear their Greek origin, and to show that, in his dramas at least, if not in his translation of the Odyssey, Greek metres alone were employed. His dramas are slightingly criticized by Cicero, who says they are *non satis dignae quae iterum legantur.*[1] But Cicero was not always fair in his judgments, and probably was not wholly capable of appreciating how much had really been accomplished by Livius as a pioneer. Had it not been for Livius Andronicus, even the great Ennius would have been less famous, for the latter was compelled to base his literary endeavours upon the acquired taste of the Romans for Greek standards, — standards that might never have existed had not the way for them been paved by the older dramatist. That Livius was held in high esteem by both his contemporaries and successors is sufficiently established by the fact that he was chosen to produce the plays enacted at the *Ludi Romani* in 240 B. C., by the use of his Odyssey as a school-book, not only in his own time but for a period of two centuries after his death,[2] and by the appropriation of the temple of Minerva on the Aventine hill to the use of poets, in his especial honour. Livius died in 204 B. C. His time marks the union of the Italian element of the drama, as portrayed in the Fescennine verses, the *Saturae*, the mimes and the Atellan farces, with the plots, the characters, the witty and philosophical dialogues of the New Comedy of Athens; and the date of the production of his first play may be set down as the birth-year of the *Comoedia Palliata*, and indeed of Latin literature in general.

26. The principal writers of *palliatae*, of whom we have any knowledge, succeeded Livius Andronicus within the period of a century. They are ordinarily referred to as Naevius, Plautus, Ennius, Caecilius, and Terence. These and five other poets about whom very little is known are mentioned by Volcatius Sedigitus, a critic who flourished about the beginning of the first century B. C. and is quoted by Aulus Gellius (15. 24). The five others are named in the thirteen verses of Sedigitus, which Gellius has preserved, and are the following: Licinius, Atilius, Turpilius, Trabea, Luscius. The last is Luscius Lanuvinus, who has been made notorious through Terence's prologues, while Tur-

[1] *Brutus*, 18. 71. [2] Hor. *Epist.* 2. 1. 69.

pilius is known as the author of thirteen plays, of which the titles only have descended to modern times. But the purpose of Sedigitus was to rank according to their merits the ten comic poets above mentioned, and if modern critics are inclined to disagree with him, they are none the less forced to admit that their judgments, compared with his, must rest on slender material, since the works of only two out of the ten have survived. These two are Plautus and Terence. It is noteworthy that Sedigitus gives the palm to Caecilius and ranks Plautus second, while to Terence he accords only the sixth place of honour, putting Naevius, Licinius and Atilius before him. But whatever may have been the standard of comparison by which Sedigitus gauged the relative merits of the poets mentioned in his list, it is difficult at least, if not impossible, to appreciate from a modern standpoint how Terence could have ranked so low in the critic's estimation. Either the judgment of Sedigitus was essentially at fault, or he was in possession of information transcending all the possibilities of modern conjecture.[1] A few words about the first five names to which reference was made above will now be in order. Let us consider them as nearly as possible in chronological sequence.

27. Livius Andronicus was followed by a younger contemporary, Gnaeus Naevius by name, who wrote both tragedies and comedies, and according to Gellius (17. 21. 44) was exhibiting plays before the people in 235 B. C. He seems to have been especially active in the field of comedy, and like Aristophanes to have held up to ridicule persons having political prominence and power. Among these were the Metelli, through whose influence he was thrown into prison. His imprisonment took place about the year 207 B. C., and is alluded to by Plautus in the line: —

Quoí bini custódes semper tótis horis óccubant. (*Miles*, 212.)

A retraction — partial or complete — of his attack upon the Roman nobles enabled the tribunes of the people to interfere in his behalf, and he was liberated. He repeated his offence, however, and was sent into exile. He died at Utica in 204 B. C., or possibly a little later. His fate served as a warning to his successors that the stage could not be

[1] But see Sihler on *The Collegium Poetarum*, in *Amer. Jour. Phil.* vol. xxvi.

used at Rome as an arena of political warfare, however much it may have been thus employed at Athens by the writers of the Old Comedy.

28. The spirit by which Naevius was largely animated is discernible in the extant fragments, which suggest the personal and political tone and independence of Aristophanes. Nevertheless his comedies were all *palliatae*. His excessive patriotism, however, led him to become the inventor of a new kind of drama, known as the *fabula praetexta* (§ 23), in which themes of national interest were treated, such as the events of the reign of Romulus, or the victory of Marcellus over the Gauls at Clastidium in 222 B. C.; in fact, Roman history in general was drawn upon to furnish material for the *praetextae*. But even this essentially Roman species of drama was Greek in outward form and arrangement. Only fragments of the *praetextae* have survived. But the fame of Naevius seems to rest far less upon his success in dramatic composition than upon the national epic which his experience as a soldier in the first Punic war, combined with his naturally fiery and vigorous temperament, rendered him peculiarly well fitted to undertake. The *Bellum Poenicum*[1] of Naevius was composed in Saturnian verse.

29. But perhaps no fragment of his writings is more characteristically illustrative of his manner and his general qualities than his epitaph, which Gellius (1. 24. 2) has transmitted to us with the information that it was written by Naevius himself. Here we see his independent spirit, and genuine appreciation of his own merits. If his words are to be taken literally he must fully deserve the high place accorded him in the canon of Sedigitus: —

> Ínmortáles mortáles || si forét fas flére,
> Flérent díuae Caménae || Naéuium poétam:
> Ítaque póstquam est Órcho || tráditus thesaúro
> Lóquier língua Latína || oblití sunt Rómae.[2]

This epitaph is characterized by Aulus Gellius as *plenum superbiae Campanae*, "full of Campanian arrogance," from which the inference has been drawn that Naevius was a native of Campania; but the active

[1] For this spelling see M. Warren in *Proceedings Amer. Phil. Assoc.* July, 1903, p. xliii.

[2] On the scansion of these Saturnians see Lindsay, *Amer. Jour. of Phil.* vol. xiv, p. 321, and Introduction to Fairclough's *Andria*, p. xxv, n. 2.

interference of the tribunes on his behalf, and the fact of the existence in Rome of a plebeian *Gens Naeuia* render it more probable that he was by birth a Roman citizen.[1] Weight is added to this assumption also by the strong political partisanship and bias, leaning always to the side of the Plebs, which his plays exhibited. However this may be, the fragments of Naevius which have reached us indicate that he was a true Roman in spirit at least, and that he possessed uncommon originality and power in his use of the Latin tongue.

30. The popularity of Naevius was thrown somewhat into the shade by his younger contemporary, TITUS MACCIUS PLAUTUS,[2] concerning whose life very little is known. The year of Plautus' birth is uncertain, but it was about 254 B. C., and Sarsina, a town in Umbria, was his birthplace. His parents were poor but free, and must have brought him to Rome when a boy. There, according to Gellius, from whom the principal facts of his life are derived, he found employment quite early in life *in operis artificum scaenicorum* (Gell. 3. 3. 14), that is, in work connected with the stage. The money he saved while thus engaged he lost subsequently in foreign trade. Returning to Rome he was reduced to the necessity of working for hire in a treadmill. But his former associations with the theatre led him to attempt to turn his experience to account, and he set to work to write plays. In this occupation he discovered his true calling in life, when he may have been about thirty years of age, and until his death in 184 B. C. he devoted himself to the business of making Latin versions of Greek comedies. Of these he is reported to have written one hundred and thirty (see Gell. 3. 3. 12).

31. The plays that have come down to us are twenty-one in number, if we may include the *Vidularia*, of which only a few fragments have been preserved. The names of the remaining twenty are: —

Amphitruo	*Casĭna*	*Menaechmi*	*Persa*
Asinaria	*Cistellaria*	*Mercator*	*Rudens*
Aulularia	*Curculio*	*Miles Gloriosus*	*Stichus*
Bacchides	*Epidicus*	*Poenulus*	*Trinummus*
Captiui	*Mostellaria*	*Pseudolus*	*Truculentus*

[1] See Sellar, *Roman Poets of the Republic*, 3d ed. p. 53.

[2] The still unsettled question of his full name is discussed by Friedrich Leo, *Plautinische Forschungen*, pp. 72 ff.

These, with the *Vidularia*, are perhaps[1] the same as the twenty-one selected by Varro out of the one hundred and thirty already alluded to, and set down by that learned man — if Gellius (3. 3. 1) has reported him correctly — as universally acknowledged to be from the pen of Plautus himself (*consensu omnium Plauti esse censebantur*). The term *fabulae Varronianae* applied to this list of dramas is somewhat inexact, since it seems to make Varro himself responsible for the genuineness of the plays in question, whereas Varro merely reports the judgment passed upon them by others.[2] The great popularity of Plautus was often the occasion of the unfair use of his name in connection with the authorship of new plays, the names of whose real authors were not disclosed. To so great an extent was this true that out of the large number of plays ascribed to Plautus not more than nineteen, over and above the so-called *Varronianae*, were regarded in the time of Gellius as having any claim whatever to authenticity; the rest, amounting to ninety, were deemed to be spurious.

32. That Plautus was not a slavish imitator of his Greek originals is made apparent by reference to his plays, in which other influences are traceable beside the inspiration afforded by the Greek model itself (§ 21). Much of the coarse wit and roguery with which his plays abound may have been suggested by the Atellan farce, which was introduced into Rome about the time when Plautus began to write for the stage; and the effect upon his mind of the Roman festivals, whose merriment and spirit of revelry he was fain to imitate in his dramas, would account for that absence of moral tone, and extreme looseness of conduct, for which some of his plays are noted. But Plautus did not lack an example to justify him in introducing this element into his writings, since Aristophanes had done the same before him, only using instead the language of the Dionysiac revels, than which nothing could be more glaringly opposed to the proprieties of modern life. Another influence too may have been at work to lead Plautus away from strict adherence to his Attic models of the New Comedy, — an influence suggested by Horace (*Epist.* 2. 1. 58), who accuses him of imitating the Sicilian Epicharmus (§ 2). Now Epicharmus was essentially refined; yet his comedy was of the nature of burlesque, like the Doric farce (§2)

[1] See Leo, *Plaut. Forsch.* p. 27.

[2] Cf. Elmer, *Captiui*, p. xv, note.

from which it was developed, and that this should have affected the Plautine comedy, which was so open to neighbouring influences, would not have been strange. In general, there is good reason to believe that Plautus, like Shakespeare, availed himself of all the resources within his reach, and that this fact gave to his writings a character which they could not have possessed had he, like Terence, confined himself chiefly to the materials afforded him by the New Comedy of Athens. Accordingly the plays of Plautus, while manifestly Greek in their outward conditions, their form, and much of their manner and spirit, are yet in no slight degree Roman or Italian in substance and sentiment. The dialogues abound in Roman formulæ, proverbs, and plays on words; in alliteration, assonance, and instances of asyndeton, — all of which are peculiarly characteristic of early Roman poetry. There are references to places in Rome and Italy, to Roman magistrates and officials, to public business at home and in the colonies, to public games, Roman religion, Roman laws, customs and institutions, and to recent events in Roman history.[1] These, and many other allusions to modes of life and human occupations, which, if not always exclusively Roman, were at least not wholly Greek, bear witness to his versatility, resourcefulness and originality, as well as to a free, not to say inartistic, treatment of his acknowledged models. His strength lay not so much in his constructive skill, for which he depended on the Greeks, as in the wit and humour and freshness of his details, — characteristics more nearly calculated to appeal to a boorish and uncultivated audience such as Plautus endeavoured to please, than a careful handling of the incidents of the plot or a close adherence to the refinements of the Greek stage.

33. Yet Plautus makes no secret of the fact that his plays are fundamentally Greek, and that in exhibiting them he is introducing his audience to a representation of Greek habits, morals and customs. He does not hesitate to use the word *barbarus* as the Greeks used it, that is, in reference to Italian or Roman manners. He fills his plays with Latinized Greek words, and compounds put together in the Greek fashion, and uses extraordinary and ridiculous patronymics as only a Greek could do, — in all of which he is not merely Greek, but even Aristophanic, since such extravagance of expression belonged rather

[1] Cf. Sellar, *R. P. R.* 3d ed. p. 173.

to the Old Comedy of Athens than to that of Diphilus and Menander. Plautus makes frequent reference also to Greek scenes, cities and money, to the sea, the harbour, and the arrival and departure of ships; and while the names of his plays are mostly Latin, those of his personages, their dress, manners and general behaviour, are evidently intended to convey the impression that Greek, not Roman life is being portrayed.

34. Half of his plays at least may fairly be called good comedies. These are: *Amphitruo*, *Aulularia*, *Bacchides*, *Captiui*, *Menaechmi*, *Miles*, *Mostellaria*, *Pseudolus*, *Rudens*, *Trinummus*. It is a question whether we should not omit the *Amphitruo* from this list on account of its apparent blasphemy, and substitute in its place the *Epidicus*. But putting aside the part played by Jupiter in the *Amphitruo*, and the comments of Mercury upon that part, the play is a comedy pure and simple, and has been fairly described as one of the best of the plays of Plautus.[1] The ten (or eleven) plays above mentioned, without reference to the rest, are sufficient to show how wide was the range of experience and observation for which Plautus is justly famous, and how vastly in this respect is he superior to Terence; but there are five of these for which a preference may be distinctly felt, on the ground of their superiority to the remainder of the Plautine comedies, in variety of interest, style, character-painting and the development of the plot. These five are: *Aulularia*, *Captiui*, *Menaechmi*, *Pseudolus*, *Rudens*, — unless for the *Rudens* we substitute the *Bacchides*.

35. All of the plays are based on Greek originals; the *Casĭna* and *Rudens* are known to have been taken from plays of Diphilus, the *Mercator* and *Trinummus* from plays of Philemon, the *Asinaria* from a play of Demophilus, the *Bacchides* most probably from one by Menander. Many of them have been imitated[2] in modern times, e. g., the *Amphitruo* by Molière and Dryden in plays of the same name, the *Aulularia* by Molière in *L'Avare*, and the *Menaechmi* by Shakespeare in the *Comedy of Errors*.

36. Though Plautus did little to elevate the morals of his hearers, his influence, on the whole, was good. The Romans in his day were a

[1] By A. Palmer, in his edition of the *Amphitruo*, p. xvi.

[2] On this subject consult C. v. Reinhardstöttner, *Spätere Bearbeitungen plautinischer Lustspiele*, Leipzig, 1886.

nation of soldiers, without polish, and almost wholly lacking in literary sense; hence Plautus was compelled to bring down, as it were, the fine productions of Menander and Philemon to the level of their clownish and more or less brutal tastes. But he was capable of higher things, and his efforts were in general directed toward the improvement of the public taste and character. Had he lived in a more refined generation he certainly would not have provoked the unfavourable criticism of Horace (*Epist.* 2. 1. 170 ff.). Cicero and Varro and Aelius Stilo [1] speak in his praise, and in modern times his influence upon literature has been extensive. Especially did he do much to improve the Latin language, which underwent, at his hands, a process of cultivation and enrichment that carried it far on its way towards its subsequent classical perfection. His epitaph, mentioned by Varro,[2] testifies to the hold he had on his contemporaries, and if written, as Gellius supposed, by Plautus himself, exhibits the poet as fully conscious of his own powers, and of the appreciation accorded him by the people: —

> Postquam est mortem aptus Plautus, Comoedia luget,
> Scaena est deserta ac dein Risus, Ludus Jocusque
> Et Numeri innumeri simul omnes conlacrumarunt: —

"When death took Plautus in his grasp, a suit of sables Comedy puts on; abandoned is the stage, and then it was that Laughter, Sport and Merriment, and Rhythms numberless all wept in concert." [3]

37. At this point it is proper to mention the poet QUINTUS ENNIUS, who, as a writer of comedies, comes next after Plautus in time, though not in order of merit. There is no evidence to show that his comedies met with much success or appreciation. Not one of them has descended to modern times, and even the fragments [4] are hardly of sufficient importance to deserve notice. In the canon of Sedigitus he is placed last. He is mentioned, however, in complimentary phrase by Terence in the prologue to the *Andria*, though the reference there is not to the quality of his comedies. But as a writer of tragedies and of

[1] Quintilian, 10. 1. 99. [2] Gell. 1. 24. 3.

[3] On *numeri innumeri* = "rhythms unrhythmical," see Gudeman in *Proceed. Amer. Phil. Assoc.* July, 1903, p. xlviii. Professor Lodge has suggested "verses rhythmical and unrhythmical," i. e. all sorts.

[4] See Ribbeck, *Com. Lat. Frag.* p. 4.

saturae Ennius won distinction, and the fragments which survive under the title of *Ambracia*[1] have been thought to belong to a *Praetexta*.[2] Especially is Ennius noted for his epic poem entitled *Annales*, the extant fragments of which are very considerable. This poem deals with the history of Rome, beginning with the wanderings of Æneas and continuing until the poet's own times are reached. The extent of the subject rendered necessary a division of the poem into eighteen books, in which respect it contrasted with the epic of Naevius, whose story of the Punic war could be told in a single narrative. Ennius was born at Rudiae (now Rugge) in 239 B. C., and was in speech and education a Greek; but as the Oscan dialect was much spoken in southern Italy he was familiar with that also. He afterwards learned Latin, and thus became expert in three different languages, — a fact that caused him to speak of himself as having *tria corda*, or three souls.[3] Ennius went to Rome in 204 B. C., where he gave instruction *utrāque linguā* (Suet. *De Gram.* 1), and rose through his writings to intimacy with the great. His arrival in Rome was an event of the utmost importance to the future character and development of Roman literature, for there he did more than any other writer to establish Greek standards as opposed to Italian, and thus to determine the course which the stream of literary production at Rome should eventually follow. He lived in humble circumstances on the Aventine hill, and had for his friend and fellow-lodger the poet Statius Caecilius. He died in 169 B. C.

38. STATIUS CAECILIUS survived Ennius by only one year. In the history of Roman comedy, he, and not Ennius, is conspicuous as the successor of Plautus, for his reputation as a writer of *palliatae* was far greater among the ancients than that of the author of the *Annales*. Caecilius was an Insubrian Gaul, who came to Rome, probably as a prisoner of war, about 194 B. C. There he was liberated by his master, a member of the Caecilian *gens*, and took his name.[4] When he began to write, Plautus was at the height of his reputation and influence, — an elevation to which Caecilius was not destined to attain.

[1] See Baehrens, *Frag. Poet. Rom.*, vol. 6, p. 123, and Vahlen's *Ennius*, 2d ed. (1903), p. 188–9.

[2] See Ribbeck, *Die röm. Trag.* Leipz. 1875, p. 207.

[3] Cf. Gellius, 17. 17. 1.

[4] Gellius, 4. 20. 13.

His success, great as it became, was neither so rapid nor so pronounced as that of Plautus, and the popularity which he acquired after Plautus' death was at least in some measure due to the skill of the actor, Ambivius Turpio. Caecilius wrote comedies only, — most of them modelled on plays of Menander. The Greek original was a thing of far greater importance to him than it had been to Plautus, though at the start he was much inclined to freedom in his treatment of his Attic models. At a later period this independence was modified in the interest of the increasing predilection of the Romans for things Greek, and Caecilius began to adhere with greater fidelity to his literary sources. Thus the way was paved for the still more refined methods of Terence. Of the many plays of Caecilius a few fragments have been preserved and forty titles, most of which are Greek. The fragments under a given title are seldom sufficient to afford a clear idea of the action of the drama they represent, those belonging to the comedy named *Plocium*, or "The Necklace," being perhaps the least obscure in this respect.[1] By comparing several passages taken from this comedy with their Greek originals, Gellius (2. 23) undertakes to show how far Caecilius was a literal translator, and to what extent he altered or departed from his model. From this comparison it appears that Caecilius introduced a certain coarseness into his plays, for which Menander at least is hardly to be held responsible.

39. But whatever may have been his success in the beginning (we may infer from the reference to him in Terence, *Hec.* 2. 14, that it was not very great), it is evident from the large number of the titles of his plays that he ultimately gained the sympathy and appreciation which he sought. Volcatius Sedigitus, as has been noticed, gives him first place in his list, and the verdict of Horace (*Epist.* 2. 1. 59) regarding him,

Vincere Caecilius grauitate, Terentius arte (dicitur),

is certainly not unfavourable, while Varro commends him for skill in

[1] On the question how far Caecilius departed from his models see Gellius, 2. 23. Cf. Leo, *Plaut. Forsch.* p. 90; Schanz, in Müller's *Handbuch*, viii, p. 75. On the estimation in which he was held in antiquity cf. Hor. *Epist.* 2. 1. 59; Leo, *Plaut. Forsch.* p. 89. See also Cic. *ad Att.* 7. 3. 10; *Brut.* 74. 258, and *de Opt. Gen. Or.* 1, *licet dicere et Ennium summum epicum poetam et Pacuuium tragicum et Caecilium fortasse comicum.*

the management of his plots. Varro's words, however, *in argumentis Caecilius poscit palmam*,[1] may mean nothing more than that he selected the best plays for translation. Cicero appears to have criticized his style, while admitting his ability as a comic poet. Caecilius died in 168 B.C. Among his immediate successors was the poet Luscius Lanuvinus, an older contemporary of Terence, whose writings have wholly perished.

40. Latin literature takes an important step in its development with the arrival on the scene of PUBLIUS TERENTIUS AFER. Much as Plautus had done to improve the language and refine the stage, yet, as we have seen, he was hindered in his efforts by the lack of culture in his audiences. It was otherwise with Terence. In the interval of time which separated the two poets, a society of literary men had grown up at Rome, whose tastes were dominated by admiration of Greek literature and culture. It was in this circle that Terence moved and formed his literary aspirations and ideals. It was natural therefore that his main purpose should have differed from that of Plautus, and that, instead of aiming to secure the applause of the people, he should have directed his efforts especially toward the attainment of elegance and correctness of expression, and toward symmetry in the elaboration of his plots. The best way to bring about these results, and the surest method by which to build up a national literature, lay, as he believed, in a faithful reproduction of the works of Greek genius. Accordingly he set himself to the task of Hellenizing Roman comedy more completely, and by a close imitation of his Greek models he succeeded in combining with the better and purer Latin of the cultivated class much of the flexibility, delicacy and smoothness of Attic idiom.

41. Our knowledge of the life of P. Terentius Afer, commonly known as Terence, is derived chiefly from Donatus (a commentator and grammarian of the fourth century A. D.), who in the introduction to his commentary on Terence's plays has preserved an extract taken from Suetonius' work, *De Poetis*. This work is a part of Suetonius' comprehensive treatise, now lost, entitled, *De Viris Illustribus*.[2] Some of the statements contained in the Life are confirmed

[1] Varro *ap. Non.* p. 374.

[2] See Ritschl's edition of the life of Terence, in Reifferscheid's *Suetonius* (Leipzig,

by later writers, and light is thrown on the literary and personal relations of the poet by the prologues to the several plays. The date of his birth is uncertain, though the year generally accepted is 185 B. C., and this accords with the statement of Suetonius, that Terence was in his twenty-fifth year when he set out for Greece in 160 B. C. But this assertion is based on the assumption that Terence was of the same age as Scipio Africanus the younger, whereas the evidence that the two men were born in the same year is very slight. On the other hand, if the Suetonian biography be correct, Terence must have been only nineteen years old when he brought out the *Andria*, his first play, in 166 B. C. But the *Andria* is too finished a production to have been the work of so young a man. It bears evidence of having been the result of much study, and of considerable experience in the calling of a playwright. It is possible therefore that Terence was older at this time than many of his critics have supposed. It is indeed likely that he was born about 190 B. C.[1] At any rate, the fact that he is mentioned as the *aequalis* of Scipio and Laelius by Nepos, whom Suetonius quotes, need not be taken to mean more than that he was their companion, and somewhat near their age, especially as Fenestella (an antiquarian of the Augustan period also quoted by Suetonius) distinctly represents the poet as older than either of them.

42. Terence is said to have been a native of Carthage, and to have been brought to Rome as a slave, in his childhood, where he was educated like a freeman, by M. Terentius Lucanus, the senator, by whom he was afterwards set free. Although originally a slave, he cannot have been a prisoner of war, as there was no war between Rome and Carthage during his lifetime. He may, however, have fallen into the hands of a slave-dealer at Carthage, since many of the native African tribes were subject to the Carthaginians, and there must have been in Carthage enslaved *Afri* whose children were in like bondage with their

1860), p. 26 ff., or Ritschl, *Opusc.* 3 (Leipzig, 1877), p. 204 ff.; Suetonius ed. by Roth (in the Teubner Series), p. 291, or the *Vita* at beginning of this volume.

[1] This year has been thought probable by Dziatzko and Hauler (see Hauler's edition of Dziatzko's *Phormio*, p. 12, note 2), and by Elmer (*Phormio*, Introd. p. xvii). The question as to the year 185 has been fully discussed by H. Sauppe (*Nachr. d. Gött. Ges.* 1870, p. 111 ff.) with the effect of making that year seem very improbable.

parents. The children of such parents were often sold into foreign lands, and it is easy to conceive how Terence, if born at Carthage under these or similar circumstances, may have been sold by a slave-dealer to Lucanus at Rome. Some such explanation of his origin and deportation to Rome is justified in part by his cognomen *Afer*, which points to his having been of other than Phoenician blood. Had he been of Phoenician origin, the last of his three names would more naturally have been Poenulus, since the Carthaginians were commonly distinguished from the Africans, and it was customary in giving names to slaves to indicate the nation to which they belonged.[1] On receiving his freedom Terence would naturally have added to his *praenomen* Publius (the origin of which is unknown), the gentile name of his master, which would then become his *nomen*, while as a surname he might retain the title of "the African" as a mark of peculiar distinction.

43. Terence is said to have been "of medium stature, graceful in person, and of dark complexion," — physical characteristics not uncommon among the Libyphoenicians. Undoubtedly his personal attractions and intellectual gifts, which had been the occasion of his obtaining his freedom, were the cause also of his permanent reception within the aristocratic circle of younger literary men at Rome, to whom he had become partly known while he was still a member of his master's household. This circle included many of the nobility, to whom chiefly at that time was owing the introduction into Roman life of Greek culture and refinement; for it was the patrician, rather than the plebeian, who assumed the task of Hellenizing society, and making Greek literature a joy forever to the Roman consciousness.

44. Among the youths of noble birth who were friends of Terence and members of the literary coterie of which we have been speaking was Scipio Africanus the younger. He it was who gave his name to what has since been known as the Scipionic circle of *litterati*, — a relatively small community of persons who made Greek literature their special study, and Greek refinement and education their standard. To this little group belonged also Gaius Laelius and L. Furius Philus, as

[1] Cf. Livy, 30. 33. 5, *Carthaginienses Afrosque;* 28. 14. 4 and 19. For the meaning of *Afer*, see Em. Baehrens in *N. Jahrb. f. Phil.* 1881, p. 401 f.

well as other youths of the noblest families; while older men, of literary attainments and official rank, such as Sulpicius Gallus, Q. Fabius Labeo, and M. Popilius, were not excluded.[1] It was men of this class and character that Terence especially endeavoured to please with his comedies. To the general public he seems to have been indifferent. He even held himself aloof from the guild of poets.[2] Otherwise it is hardly possible that he should have been entirely unknown to Caecilius at the time when, at the bidding of the Aediles, to whom he had taken his play entitled the *Andria* for acceptance, he visited the aged poet for the purpose of submitting to him the first result of his literary and artistic endeavours. He found Caecilius at dinner, and being a stranger and somewhat meanly clad he was invited to read from a stool placed at the foot of the couch on which the literary veteran was reclining. After reciting a few verses, however, he was summoned by Caecilius to a place on the festal couch, and invited to share the delicacies of the table. The recitation was then concluded amid much applause. The story, though a pretty one, is thought by Sellar to be apocryphal.[3] Chronological considerations also throw doubt on it; for if, as Jerome tells us, Caecilius died in 168 B. C., we must assume that the meeting with Terence took place two years before the *Andria* appeared on the stage. Yet the Eusebian Chronicle gives the substance of the tale, and Jerome's statement regarding the death of Caecilius may be incorrect.[4] Moreover it is not impossible that the event described in the narrative may have taken place two years before Terence's play was actually "brought out."

45. Having gained the support of Caecilius and Scipio and other members of the literary and aristocratic party at Rome, he was able to repel the attacks of his enemies, who were moved by jealousy to bring against him a charge of plagiarism, or, to speak more exactly, of hypocrisy, in representing as of his own composition the dramas which

[1] Cf. Hauler's ed. of Dziatzko's *Phormio*, p. 13, note 2.

[2] See E. G. Sihler, *The Collegium Poetarum at Rome*, in *Amer. Jour. Phil.* xxvi. 1, p. 13.

[3] *Roman Poets of the Rep.*, 3d ed. p. 209.

[4] The statement is: *mortuus est* (*Caecilius*) *anno post mortem Ennii*. This would be 168 B. C. To solve the difficulty Ritschl assumes that "III," and Dziatzko that "IIII" had dropped out of the text.

were written, in part at least, by his noble friends. The report thus spread abroad was widely credited in antiquity, and suspicion was strengthened by the fact that Terence declined either to confirm or to refute it. Probably the charge, though exaggerated and vicious, was not without foundation ; but to make an explanation would have been to incur the risk of giving offence to men whose friendship he could not afford to lose. The truth appears to be that Terence read his compositions aloud in the circle of his literary friends, and availed himself, independently and according to his choice, of their criticisms and suggestions. Such assistance would partly account for the elegance and purity of his style and language, — qualities which, even considering his great advantages and constant intercourse with the highest and most refined society of his time, appear to be most miraculous in view of his immature years and foreign extraction.

46. Terence's literary activity displayed itself wholly in the production of *palliatae* (§ 24), to which the tendency of the times, as well as his own leanings, prompted him. After bringing out six comedies, between 166 and 160 B. C., he went to Greece, probably for the purpose of studying Greek life and institutions, which it was his habit to portray in his comedies. In 159 B. C. he died, just as he was about to return to Rome with translations, which he had made in Greece, of a number of Menander's plays. Accounts vary as to the place and manner of his death. One story relates that he was lost at sea off the island of Leucas while on his way to Italy, and that his translations perished with him. Another account declares that he died at Stymphalus in Arcadia, after having lost his baggage and manuscripts through shipwreck.

47. The six comedies written and exhibited at Rome by Terence have been transmitted to us. The following enumeration gives them in the supposed order of their public presentation (§ 74) during the lifetime of the poet, according to the evidence afforded by the *didascaliae* and by Donatus : —

In 166 B. C. : The *Andria ;* at the *ludi Megalenses.*

In 165 B. C. : The *Hecyra ;* at the *ludi Megalenses* (an attempted presentation which proved a failure).

In 163 B. C. : The *Heauton timorumenos ;* at the *ludi Megalenses.*

In 161 B. C.: The *Eunuchus;* at the *ludi Megalenses.*
In 161 B. C.: The *Phormio;* at the *ludi Romani.*
In 160 B. C.: The *Hecyra;* at the *ludi funerales* of Aemilius Paulus (second, but unsuccessful, presentation).
In 160 B. C.: The *Adelphoe;* at the *ludi funerales* of Aemilius Paulus.
In 160 B. C.: The *Hecyra;* at the *ludi Romani* (third and successful presentation).

It appears from this that the *Hecyra* was attempted three times during the lifetime of the poet. The question arises whether the *Hecyra* was the only play brought out more than once during that period, — a question depending for its answer upon an examination of the prologues. These certainly point to a second performance at least of the *Andria*, and probably of the *Heauton timorumenos*, *Eunuchus*, and *Phormio.* That the extant prologue to the *Andria* was not written by Terence for the first performance is highly probable. The *Hecyra* also was first attempted without a prologue.[1]

48. In reference to the Greek originals from which these comedies were taken it may be noted that in the case of the *Andria*, *Eunuchus* and *Adelphoe*, and possibly the *Hecyra*, Terence employed what has been called *contaminatio*, a noun connected with the verb *contaminare* as the latter is used by Terence in his prologues to the *Heauton timorumenos* and the *Andria.* Thus applied by Terence, the verb has reference to the process of combining parts of two or more Greek comedies so as to form a single Latin play.[2] Thus the *Andria* is based on two plays of Menander, the Ἀνδρία and Περινθία; the *Eunuchus* also on two plays of Menander, the Εὐνοῦχος and Κόλαξ; the *Adelphoe* on Menander's Ἀδελφοί and a play of Diphilus entitled Συναποθνήσκοντες,

[1] Karsten concludes that the *Heauton timorumenos* was performed, for the second time, at the *ludi Apollinares* in 161 B. C., and the *Phormio* at the *ludi Romani*, or *plebeii*, in 160 B. C.; see *Sylloge Lugdunensis* (1893), p. 47; *Mnemosyne*, vol. 22 (1894), p. 178. For a possible presentation of the *Eunuchus* in 166 (or 165) B. C., see Hauler's ed. of Dziatzko's *Phormio*, p. 16, note 3. The second performance of the *Andria* is placed by Karsten in 162 B. C.; see *Mnemosyne*, vol. 22 (1894), p. 175. That the *Adelphoe* was performed at an earlier date, as well as on the occasion named, is very doubtful; see Hauler, p. 17, note 1, and Karsten, *Mnemos. l. c.* p. 207.

[2] The noun *contaminatio* is not found in Terence.

from which one scene was taken; the *Hecyra* on the Ἑκυρά of Apollodorus of Carystus, to which was added (possibly) a portion of Menander's Ἐπιτρέποντες.[1] Of the *Phormio* and the *Heauton timorumenos* the Greek source is in each case[2] a single play, the second of these being derived from the Ἑαυτὸν τιμωρούμενος of Menander, the first from a play of Apollodorus, whose title was Ἐπιδικαζόμενος. As the title, however, of Apollodorus' play was not likely to be readily comprehended by an audience ignorant of Athenian law, Terence, contrary to all precedent, adopted in its place, as the title of his Latin reproduction, the name of one of the characters in the Greek original; making at the same time a slight concession to custom by selecting for this purpose the name of the personage whose part in the play was most suggestive of the discarded Greek title. But commonly, when two Greek plays have contributed to make one Latin play, the title adopted by Terence is that of the Greek comedy from which the Latin adaptation is chiefly drawn.

49. Although the noun *contaminatio* is post-classical in its application to the process described above, yet the process itself was without doubt maliciously condemned by the enemies of Terence, who were ready to seize upon anything that might be criticized in the young poet as contrary to the artistic usage of the time. This usage enjoined the closest possible adherence to a single original. Since the time of Plautus, who, as has been said, paid slight reverence to his Greek models, a growing sentiment in favour of a close imitation of these models had dominated the school of poets from which Terence had conspicuously held aloof, and when he suddenly appeared on the scene and independently followed a method to which others were opposed, he was denounced as an upstart and an innovator. Nor did it signify that others had done the same before him. The criticism on this point was severe, and Terence was fain to justify himself in his prologues.[3] That such criticism was forced, however, and inspired by jealousy and envy, is suggested not only by other considerations, but also by the fact that Terence, except in respect to *contaminatio*, was in reality

[1] Cf. *Rh. Mus.* xxi. 80 ff.

[2] As regards the *Heaut.* see the Dz.-Hauler ed. of *Phorm.* p. 19.

[3] See the prologues to the *And.*, *Heaut.*, *Eun.*, and *Ad.*

as strict an imitator of his Greek models as the best of his contemporaries. A certain freedom in verbal rendering and plot-construction was necessary to the success of his art. Lucidity of thought and such variety in the action as a Roman audience would be sure to demand were indispensable. Accordingly, Terence refrained from anything that would resemble mere translation. He did not wish, by following the example of Lanuvinus, whose poetical canon was a literal dependence on his models in respect of the language and the plots alike, to make poor Latin plays out of good Greek ones (cf. *Eun.* Prol. vss. 7–8). He desired to present to the Roman public, in the purest Latin at his command, a true picture of Greek life and manners as given in the writings of the later Greek comedians; avoiding the licence and the Romanizing tendencies of Plautus, on the one hand, and the feebleness and obscurity resulting from extreme literalness, on the other. Such literalness he conceived to be exemplified in the compositions of playwrights like Luscius Lanuvinus, as a counter-stroke to whose attacks upon himself he employs the phrase *obscura diligentia* in his prologue to the *Andria.* In the same prologue he praises the *neclegentia* of his predecessors, and it is a fair inference that in doing so he had in view not only their greater freedom in the use of the Latin language, but also their practice of *contaminatio.*[1]

50. Terence was accused also of *furtum,* — a word that may be roughly rendered "plagiarism." The Latin word however was not so broad a term as the English, which has already been applied to the poet's possible use of the opinions and abilities of his friends in the Scipionic circle (§§ 43, 44), not to speak of the fact that all of his plays were taken with more or less exactness from Greek comedies. Judged from a modern standpoint all writers of *palliatae* were plagiarists. But in the time of Plautus and Terence a Roman playwright

[1] Fairclough (*Andria*, p. xxxvi, note 3) calls attention, however, to the lack of evidence to show "that Naevius and Plautus employed *contaminatio* in the specific sense in which the word has been used of Terence," and cites Götz, *Acta Soc. Lips.* 6. 310, 315. But see Lorenz's *Pseudolus*, p. 24; Leo, *Plautinische Forschungen*, 153–169. *Contaminatio* in the *Pseud.* has been elaborately discussed by J. W. Bierma, *Quaestiones de Plautina Pseudolo*, Gröningen, 1897, pp. 34–104, and by Leo, *Kais. Gesell. der Wissenschaften zu Göttingen*, for March 7, 1903, pp. 1–8. Karsten, *Mnemosyne*, xxxi, pp. 130–156, opposes Bierma's views.

was not accounted guilty of literary theft if he appropriated the work of a Greek poet, provided the Greek play thus purloined had not previously been translated into Latin, or in any way adapted to the Roman stage, — provided, in short, the play was wholly "new" to Roman audiences. It was a matter of professional etiquette that a Greek play once Latinized, in whole or in part, became through that process the property of the person who Latinized it, — or if not entirely so, at least to the extent to which it had been made to furnish material for a Latin play. In defending himself in the prologue to the *Adelphoe* against this charge Terence explains that he incorporated in this play only that part of the *Synapothnescontes* of Diphilus which Plautus, who had Latinized that comedy, had left untouched. In the prologue to the *Eunuchus* also Terence defends himself against accusations of a similar character.

51. Of the six extant Terentian comedies the *Andria* is the most pathetic, the *Adelphoe* in general more true to human nature than the rest, the *Eunuchus* the most varied and lively, with the largest number of interesting characters, and the *Hecyra* the one of least merit. All six are remarkable for the art with which the plot is unfolded, through the natural sequence of incidents and play of motives. Striking effects, sharp contrasts and incongruities, which meet us in many of the plays of Plautus, are almost wholly absent. All is smooth, consistent and moderate, without any of the extravagance or exuberant humour, or even creative fancy, which characterize the writings of the older poet. But Terence was essentially an imitative artist, and his distinguishing feature was his *artistic finish*, — a fact fully recognized by Horace (*Epist.* 2. 1. 59), whose appreciation of Terence contrasts curiously with his estimate of Plautus.

52. All the plays of Terence may be said to have met with success before the death of their author, the *Eunuchus* perhaps having aroused the keenest enthusiasm in the spectators, who called for its immediate repetition, if we may trust the statement of Suetonius: *Eunuchus quidem bis die acta est.* The *Hecyra*, on the other hand, was attempted for the third time before it was permitted to proceed to a close (cf. *Phorm.* Prol. 31 ff., *Hec.* Proll. I. and II.). But in general the plays were less popular during Terence's lifetime than they after-

wards proved to be, when the cultivation of letters, and in particular the study of Terence, became fashionable in the time of Cicero. Then it was that Terence's purity of style was best appreciated; indeed so greatly was it admired that the poet was placed by critics of the Augustan age on a level with the polished writers of the day. Terence had done much to promote the growth and refinement of the colloquial Latin speech. The language which he received from Plautus he improved and rendered more artistic by shaping it carefully to the graceful rhythm and diction of the Greek dramatists, notably Menander. This is his great gift to Roman literature, and it is the more noteworthy as coming from a man who flourished half a century before Cicero was born, and who accomplished his purpose, not through the medium of a great epic like that of Vergil or Dante, nor by means of some other serious form of literature such as might be suggested by the name of Cicero or of Thucydides, but in connection with a species of popular amusement which was associated in the public mind with everything light and frivolous, and was in fact a mere accessory to an established form of entertainment in itself of far greater magnitude and importance.

53. Cicero's admiration for Terence is evinced through the many references to the poet and quotations from his plays which appear in the great orator's speeches, essays and letters.[1] But Cicero's most famous, as well as most complimentary, comment appears in the following epigram handed down by Suetonius: —

> "Tu quoque, qui solus lecto sermone, Terenti,
> Conuersum expressumque Latina uoce Menandrum
> In medium nobis sedatis motibus effers,
> Quiddam come loquens atque omnia dulcia dicens," —

and Cæsar is quoted by Suetonius as expressing his appreciation of Terence's purity of diction: —

> "Tu quoque, tu in summis, o dimidiate Menander,
> Poneris, et merito, puri sermonis amator."

Even Quintilian (10. 1. 99) makes use of the word *elegantissima* in speaking of Terence's plays, though that critic's general estimate

[1] Cf. *Phil.* 2. 6. 15; *de Orat.* 2. 80. 327; *ad Fam.* 1. 9. 19, etc.

of Roman comedy was anything but favourable. But the *elegantia*, or refinement and grace of idiom, which characterized Terence's writings was undoubtedly secured at the expense of vigour, spontaneity, and the power to express passion and depth of feeling. The absence of these qualities was noticed by Cæsar, who, in spite of his admiration for Terence's style, regrets the lack in him of a certain *uis comica*, the presence of which would have rendered his productions "equal to those of the Greeks"; and Terence's enemies, ever keen to seize such an opportunity, cast the same in his teeth (cf. *Phorm.* Prol. 5). Moreover Volcatius Sedigitus would hardly have placed Terence so low as sixth in his list of the ten most noted writers of *palliatae* but for this recognized defect, — unless indeed the fact were due to the tradition of the *Collegium Poetarum*, "which remained permanently hostile to the favourite of Scipio Aemilianus."[1]

54. After the death of Terence the only noteworthy writer of *palliatae* was Sextus Turpilius, who lived till 103 B. C., but probably ceased to write before that time. Thirteen titles in Greek and a few fragments of the plays are all we have of his writings. The close of the sixth century U. C., says Teuffel, coincides with the end of the *palliatae*. The plays of Plautus and Terence continued to be represented on the stage, but new dramas of this kind were seldom forthcoming. It was at this period that the Comoedia Togata first acquired popular favour. L. Afranius and T. Quintius Atta were its chief representatives, and to Afranius especially was accorded in ancient times no small measure of appreciation and applause. But this form of comedy never attained the success which fell to the lot of the *comoedia palliata*, and its place was soon shared by other forms of the comic art, through a resuscitation in literary dress of the *fabulae Atellanae* and the *mimi*. The rise of the *mimus* in particular did much to degrade the Roman stage in the later days of the Republic and under the Empire. In Imperial times the plays of Plautus and Terence, though often admired and expounded by commentators and critics, were seldom presented in the theatres, where the "gross buffooneries of the Atellan farce" and the indecent gestures and hilarity of the mimes[2] held almost undisputed sway. Thus

[1] See Sihler, *Amer. Jour. of Phil.* xxvi. i, p. 13.

[2] For a good account of the *mimi* see Farrar, *Darkness and Dawn*, chap. xvi.

with the decline in popular favour of the *comoedia palliata* we trace a gradual degeneracy of the drama at Rome, — a change, however, that seems natural enough when we contemplate the very general disappearance of high standards of conduct in the days of the Cæsars, and compare the public morals of this period in Rome's history with the genuine and characteristic virtues of the early Republic.

55. The INFLUENCE OF TERENCE upon literature and life was not confined to his day and generation. Terence was read and studied not only in the days of Cicero and Horace and Quintilian, but also in the Middle Ages; and indeed in more modern times as well his writings have been pointed to and admired as poetic models. His influence upon Horace is very marked, especially in the more familiar style of the Satires and Epistles. The lines in *Sat.* 2. 3. 260 f., touching the weakness of human passion, are manifestly founded on the first scene of the *Eunuchus*, and the precepts of Horace's father regarding the correction of the son's failings have a distinct parallel, though a comic one, in the famous colloquy between Syrus and Demea in the *Adelphoe*.[1] Petrarch speaks of the two Roman comedians in terms of unlimited eulogy. Erasmus and Melanchthon and other Latin writers of the Renaissance committed his works to memory. The French especially have been his ardent admirers and frequent imitators. Sainte-Beuve praises him without stint, and Fénelon is said to have preferred him to Molière.[2] Another French writer, M. Joubert,[3] says of him: "Le miel Attique est sur ses lèvres; on croirait aisément qu'il naquit sur le mont Hymette." We find his *Andria* reflected in the *Andrienne* of Michel Baron; the *Eunuchus* in Bruey's *Le Muet* and Fontaine's *L'Eunuque;* the *Phormio* in Molière's *Les Fourberies de Scapin* and parts of the same writer's *Le Mariage Forcé.* Baron's *L'École des Pères* and Fagan's *La Pupille* are direct adaptations of the *Adelphoe*, and to the same play Molière is largely indebted for his *École des Maris.* Terence's plays have been imitated and adapted in England also, e. g. the *Adelphoe* in Garrick's *Guardian*, the *Andria* in Steele's *Conscious Lovers* and the *Foundling* of Edward Moore, the *Eunu-*

[1] See vv. 414 ff., with notes.

[2] See Sellar, *Roman Poets of the Republic*, 3d edition, p. 220.

[3] Quoted by Sellar, *l. c.*

chus in Sir Charles Sedley's *Bellamira;* the two old men of the *Adelphoe,* Micio and Demea, have suggested the leading characters in Cumberland's *Choleric Man* and Shadwell's *Squire of Alsatia.* In fact, the influence of Terence upon dramatic literature and literary style has been profound.

56. The CHARACTERS in the plays of both Plautus and Terence are in general representative or typical, like those of the later Athenian comedy. At least they lack something of that definite personality which we look for in a play of Shakespeare. The repetition of the same name in different plays tends to emphasize this lack of definiteness. But the characters of Terence are more faintly drawn than those of Plautus; the latter have greater individuality, and are more often suggestive of the personages of Shakespeare and other modern dramatists. The principal figures in Terence's dramas are the following: two old men, one severe, the other mild and indulgent; two young men, one openly dissipated, the other exemplary, — at least until his true character is disclosed; an *hetaera;* a *leno;* a parasite; a simple-minded and faithful slave, and one that is intriguing and crafty. There are also the *ancilla* or maid-servant, the *matrona* or anxious mother, and the long-lost daughter who appears first in the person of an *hetaera,* but is ultimately discovered to be an Athenian citizen. The motive of each piece is love, which at first takes the form of irregular passion, but ends always in a marriage satisfactory to all concerned. The scene is invariably at Athens, or (as may possibly be the case in the *Heauton timorumenos*) in its near neighbourhood. The time of the action is seldom more than a single day.

57. Each play is DIVIDED INTO FIVE ACTS. This division was made by scholars of the sixteenth century, who perhaps were influenced by Donatus. The latter (*Praef. in Adelph.*) speaks of a division into five acts, but adds: *quos (actus) etsi retinendi causa iam inconditi spectatoris minime distinguunt Latini comici, metuentes scilicet ne quis fastidiosus finito actu, uelut admonitus abeundi, reliquae comoediae fiat contemptor, et surgat.* With this compare what the same commentator says elsewhere (*Praef. in Eun.*): *tenendi spectatoris causa uult poeta noster omnes quinque actus uelut unum fieri.* Hence, although the division into acts may have been known to the writers

of the *fabulae palliatae*, it was not recognized by them as a practical expedient. Terence, for example, even if he divided his plays into acts in writing them, would not have ventured to keep his audience waiting after the play had begun. The attention of the people at the public games, where the plays were exhibited, was too easily diverted by other attractions, such as gladiators, pugilists, or tight-rope dancers. But it is probable that neither Plautus nor Terence thought of any system of division into acts, such as we have mentioned. In their time the action of the play was continuous ; or if pauses were needed here and there for technical reasons, their place and number were determined, not by the poet, but by the stage manager, the audience being entertained in the interval by a flute-player, as in the *Pseudolus* of Plautus (cf. 571–573 b). The intermission in the *Pseudolus* was evidently regarded by Plautus himself as exceptional, and as a special concession to the exigencies of the performance. Moreover the manuscripts of Plautus and Terence contain only slight traces of a division into acts, and the Greek originals undoubtedly were performed without any regular break or pause in the action of the play. Even the words of Horace (*A. P.* 189–90), —

> Neue minor neu sit quinto productior actu
> Fabula, quae posci uult et spectata reponi, —

were intended to refer to tragedy rather than comedy, and are based upon what was regarded as conventional by Alexandrian critics. And again the expression, *primo actu placeo*, in the prologue to the *Hecyra* (39), although it contains an apparent allusion to a division into acts, is certainly nothing more than an equivalent for *in prima fabula*.

58. But if a division into acts was foreign to the plays of the New Attic Comedy, this cannot be said with the same truth of the plays of Aristophanes, whose choral divisions correspond so closely to the five acts already mentioned, that the law laid down for tragedy by the critics of Alexandria would seem to hold good also for the Old Attic Comedy. That the parallel does not maintain itself where the comedy of Menander is concerned is owing to the absence in general of the chorus, whose place, if filled at all in the later comedy of Athens, must have been taken by the performances of the αὐλητής. Cf. Plaut. *Pseud.* 571.

59. When therefore we speak of a division into acts, wherever

either Greek tragedy or the Old Comedy is referred to, we allude to nothing more than the separation from one another of parts of the dialogue, by means of choric songs. The several parts of a tragedy are discussed by Aristotle (see *Poet.* xii), though nothing is said by him about acts; and yet it is possible to see, in what he affirms, exactly where the principle of the five-fold division is to be found. The acted parts of a tragedy, says Aristotle, were three: the πρόλογος (or introduction), the ἐπεισόδιον (or plot), and the ἔξοδος (or *dénouement*). These were separated from one another by choric songs. But the ἐπεισόδιον was subsequently broken into parts, also separated by choric songs, and this division of the ἐπεισόδιον, which was generally (though not always) a triple one, combined with the πρόλογος and ἔξοδος, constituted the normal structure of a Greek tragedy. This arrangement of parts seems to have given rise to a tradition which the Alexandrians made the basis of their canon that five was the proper number of acts for a drama. Thus, not only divisions of a Greek tragedy, but also the parts of a Latin comedy, which might be distinguished by pauses in the action, came to be loosely regarded as acts, the rule of five being the norm for all. The principle is more or less exemplified in the five so-called acts of a Terentian comedy. The first contains the statement of the opening situation. This is analogous to the πρόλογος of the Greek drama, the real prologue of the Latin play being without bearing upon the action or the plot. The second, third and fourth acts present the intrigue or plot proper as it is elaborated through three different states or phases; these are parallel to the triple division of the ἐπεισόδιον (three episodes). The fifth act is devoted to the *dénouement*, corresponding to the ἔξοδος of Aristotle.[1]

60. It is very evident, however, that these five acts of a Terentian comedy were not marked off by the commentators of a later time with special reference to predetermined pauses in the action, as they would be in a modern drama, but rather out of deference to tradition, and in accordance with the literary qualities of the play. In modern times the division into acts affords opportunity for the presentation of widely separated scenes and activities, — separated, that is, both in time and

[1] Chapter xii of the *Poetics* of Aristotle is bracketed by Butcher in his edition of 1895. Cf. Professor West's Terence (the *Andria* and *Heauton*), pp. xxv, xxvi.

space, however closely they may be related as cause and effect. But in an ancient play, of whatever sort, there was little opportunity to represent actions not closely confined within a limited area and a comparatively brief period of time. There was no dropping or raising of a curtain except at the beginning and end of the performance. Variations or changes in the scenery were not extensive; in the plays of Plautus and Terence they were not even contemplated. If the separation of the dialogue portions of a Greek tragedy by choric songs affords a parallel to what ultimately became known to the Romans as a division into acts, it was in reality quite a different thing from that which is now meant by the phrase, for the representation of the action in the Greek tragedy was invariably continuous throughout. No pauses were required by the structure of the drama, and none was made. The same was true of the Old Attic Comedy, and to all intents and purposes of the New. Nor did Roman tragedy or comedy differ in this respect from the Greek. When, then, Cicero and Horace use the word *actus*, they employ it in a restricted sense, and in conformity, probably, with some rule of Alexandrian origin, growing out of the Greek divisions of tragedy just mentioned. That Cicero recognized the five-act division of a drama is probable, for he makes use of the figurative expression, *in quarto actu improbitatis* (*Verr.* 2. 2. 6. 18), and the division into three acts, which Donatus at a later date represents as the rule for tragedy (see Don. on *Ad.* iii. 1), was certainly familiar to him (cf. *ad Q. Fr.* 1. 1. 16. 46). It is doubtful, however, whether, in his reference to a triple division, it is tragedy or comedy of which Cicero is thinking; but if it be the latter, then we may suppose that in Cicero's time it was customary to mark three pauses in a Latin comedy by means of musical interludes, and these pauses might easily have been made to indicate the opening statement, the plot or intrigue, and the *dénouement* already mentioned.

61. The division into acts of a Plautine or Terentian drama, whenever it first took place, was somewhat assisted by the division of each play into DIVERBIA (DEVERBIA) and CANTICA, the latter being a reflection of the choric songs of the earlier comedy of Athens. (See § 84.)

62. Although Plautus and Terence did not recognize a division into acts, they did regard the DIVISION INTO SCENES as a necessary charac-

teristic of comedy, and this division is regularly found in all the manuscripts of the two Roman comic poets, the headings prefixed to each scene giving the names of the interlocutors for that scene. There was no necessary interruption of the action at these points, however, the distinguishing mark [1] of a new scene being merely the exit or entrance of one or more characters. But even the exit of one or more personages of the drama was not sufficient to create a new scene, technically speaking, if the subsequent dialogue or soliloquy consisted of but a very few verses. In that event the entrance of another character was required before the new scene was regarded as having begun.

63. In the Old Attic Comedy the NUMBER OF ACTORS employed in a single drama was limited to three, the regular number for tragedy.[2] But in the New Comedy, after the chorus was abolished, this number was often exceeded. At Rome the *palliatae* were still less restricted in the number of their personages. Supernumeraries, or mute characters, were freely employed at all times, whether on the Greek or Roman stage. The number of speaking characters in Roman comedy could seldom have been less than four, for of the extant plays of Plautus two only, the *Cistellaria* and *Stichus*, are capable of being represented by three actors. The *Captiui*, *Epidicus*, *Mercator* and *Pseudolus* require four performers. Ten other plays of Plautus used at least five, the *Poenulus* and *Rudens* not less than six; Ritschl conjectures that seven were needed in the *Trinummus*. In Terence, five actors are required in the *Heauton timorumenos* and the *Hecyra*, six in the *Adelphoe* and *Phormio*, and for the *Andria* and the *Eunuchus* even this number is not sufficient.[3]

64. The fact that ACTORS AT ROME WERE USUALLY SLAVES seems strange to modern ideas, but the actor (*histrio*) and his art were looked down on by the Romans, and the histrionic profession was seldom taken up by a person of free birth, — though freedmen were often engaged in theatrical enterprises and appeared before the public

[1] On the scene-headings in Terence see Watson, *Harvard Studies*, xiv, pp. 55–172.

[2] See Albert Müller, *Lehrbuch der gr. Bühnenaltertümer*, p. 176, and Haigh, *The Attic Theatre*, 2d edition, p. 253.

[3] See Teuffel, *Rom. Lit.* (Warr's transl.), § 16. 4.

both as actors and as managers of theatrical troupes. In the latter capacity the freedman was called *dominus gregis;* if he was an actor also, it was usually in the leading rôle. The poet or playwright was generally distinct from the manager and from the actor. For example, the plays of Terence were "managed" for him by Lucius Ambivius Turpio, who also acted in them; but Livius Andronicus appears to have been his own manager, and, like Shakespeare, to have even acted in his own plays (see Livy, vii. 2 *ad fin.*).

65. As the plays were usually performed at the public games, the givers of the games, *ludorum datores*, were greatly concerned about the success of the pieces presented on these occasions, and rewarded the manager accordingly. The latter, too, was especially interested in the same question, not only on account of the reward just mentioned, but because he was obliged to assume the financial risk attending the representation. The choice of a play rested with the *dominus.* He made his bargain with the poet, purchasing from the latter such plays as seemed likely to prove popular, and rejecting the rest. Thus the *dominus* became the intermediary between the poet and the givers of the games, who, on deciding to include dramatic entertainments among the performances at the *ludi*, made their application to the theatrical manager, rather than to the poet himself. That the *ludorum datores*, however, had an occasional word to say in the selection of the plays to be presented is probable. It is evident, therefore, that great pains were taken to insure the favourable reception of a play by the people. The poet was encouraged by the manager; the latter received his compensation at the hands of the person who gave the public exhibition, and the actors themselves, or so many of them as had pleased the audience, were accustomed to be entertained by the *dominus* at a banquet especially provided for their benefit. Cf. Plaut. *Rud.* 1418 ff. It is evident, moreover, from the closing words of the *Cistellaria*, that the poorer actors (being slaves) were often severely punished. The question, too, whether the *dominus* was also a contractor or purveyor (*conductor*, *chorēgus*) whose business was to provide the theatrical company with its costumes and general stage outfit, has been decided in the affirmative by Mommsen.[1]

[1] *Röm. Gesch.* 1, p. 886.

66. The COSTUMES worn by the actors in the *palliatae* were Greek, and were copied from the dress of ordinary life. They consisted of a tunic and a mantle, the former being an under-garment called by the Greeks chiton (χιτών), the latter an outer-garment, called by the Romans *pallium*, a term corresponding to the Greek ἱμάτιον. As the *pallium* was a long garment and enveloped the entire figure, the short chlamys (χλαμύς) was often substituted for it, especially by soldiers and young men. An account of the dresses used in the New Comedy is given by Pollux (iv. 119–120). From this it appears that the typical or conventional character of the personages appearing on the stage was emphasized through the dress. For example, the tunic of the slave was short, but for the free-born it was long and had sleeves. White raiment usually distinguished old men. Young men wore crimson. Parasites were in black or grey. The *leno* had a bright-coloured tunic, while his mantle was variegated. The cloak of the courtesan was generally of a saffron hue. Young women commonly were dressed in white, old women in light blue or green. A distinguishing mark of the old man was his staff with a crooked handle. The rustic had a wallet and staff, as well as a tunic of leather. The heiress wore a fringe to her dress. In general the dress of the New Comedy resembled in many respects that of tragedy, but differed from the latter in being comparatively plain and unadorned. The dress of the Old Comedy was probably quite different from either.[1] The New Comedy employed also a light sort of shoe or slipper, which was not tied to the foot, and was the same for all characters. It was called ἐμβάς, in Latin *soccus*, and was a distinguishing feature of comic attire, just as the *cothurnus*, or buskin, was characteristic of the 'make-up' of the tragedian.

67. As to the use of MASKS, it is quite certain that they were not regularly adopted for the *palliatae* until after the time of Terence. Yet in the Greek New Comedy all the actors wore masks, and wore them invariably, as in the Old Comedy and in tragedy. The custom was one from which the natural conservatism of the Greeks was unable to depart, however much the mask may have seemed unnecessary or even hurtful to the cause of high art. In the New Comedy the mask was really out of place, for it concealed the visage, and shut

[1] See Haigh's *Attic Theatre*, 2d edition, pp. 288 ff.

off all possibility of conveying ideas or shades of thought and sentiment through the play of the features. In the comedy of manners this was all-important, and there can be little doubt that in this instance the Greeks allowed custom and a conservative spirit to interfere with the best results. It has been said that the reason lay in the size of the Greek theatres, which rendered desirable if not necessary that exaggeration of the features which was easily afforded by a mask.[1] However this may be, there could have been no need of masks at Rome certainly before the erection of Pompey's theatre, and this will account perhaps for their absence in the earlier period. Yet masks are reported to have been worn on the Roman stage by Roscius in Cicero's day, or perhaps to have been brought into use even before that time by two theatrical managers named Cincius Faliscus and Minucius Prothymus, whose dates, however, have not been clearly ascertained. During the life-time of Plautus and Terence an abundant supply of wigs, false hair and paint was quite sufficient to produce that exaggerated effect which was regarded as important, since the temporary wooden theatres erected in the Circus Maximus at that period were probably of only limited proportions.

THE THEATRE

68. The Romans, in the earliest times, witnessed their plays under difficulties. The state looked upon theatrical exhibitions with an unfriendly eye, and placed restrictions upon them. Only the scantiest kind of a wooden platform was at first allowed, and this was taken down after each performance. The platform was backed by a wall or partition of wood, and the slope of a hill served as a place for the spectators. The partition wall behind the platform was called the *scaena*; the platform itself the *proscaenium*, *pulpitum*, or "stage," and the place where the spectators sat or stood was known as the *cauea*, or "pit," and was without seats.

This state of things existed when Plautus flourished, in whose time the level space (*orchestra*) between the stage and the main body of

[1] See Haigh's *Attic Theatre*, 2d edition, p. 294. The writer may be pardoned for dissenting from this view, since the remains of the theatres at Athens, Argos and Epidaurus are (in his judgment) not in accord with their reputed size.

spectators was first reserved for senators and other persons of distinction (Liv. 34. 44). A small theatre on the Greek plan (*theatrum et proscaenium*, Liv. 40. 51), with stage of stone, was erected in 179 B. C. near the temple of Apollo, but was soon afterward pulled down. Again, in 174 B. C., an effort was made to secure the erection of a permanent stage. This was authorized by the censors (Liv. 41. 27); but the spectators were compelled as before to stand, and there is reason to believe that the structure was demolished soon after the conclusion of the performance for which it was built. In 155 B. C., not long after the death of Terence, a stone theatre, with seats for the spectators, was begun by C. Cassius Longinus, but the next year P. Scipio Nasica induced the senate to prohibit the building of a permanent stage, and the structure commenced by Longinus was demolished. In fact, repeated hindrances and restrictions were placed in the way of theatrical exhibitions, on the ground that they encouraged a taste for Greek luxury and hastened the corruption of the Roman youth. The prejudice, however, was eventually, though slowly, overcome. In 145 B. C., a theatre was built on a larger scale than usual, consisting not only of a stage-platform and *scaena*, but of side-walls and *cauea* with seats, as in the theatre of the Greeks. But this too was made of wood and was destroyed after it had served its immediate purpose.

69. It was not until the year 55 B. C. that a permanent theatre was erected in Rome, when Pompey the Great constructed one of stone in the Campus Martius, and rendered it complete in all particulars. This building, according to Pliny (*N. H.* 36. 115), was capable of seating 40,000 spectators, — probably an exaggeration.[1] No vestige of Pompey's theatre remains to be seen, except a line of curvature in the street that now covers a part of the ground where the *cauea* once stood. Two similar theatres were constructed and opened in 13 B. C., one by Augustus, the other by Cornelius Balbus. The latter has perished utterly. The former, which was named by its builder after his nephew Marcellus, has survived in part and constitutes to-day one of the most interesting of the ruins of ancient Rome.

70. The Roman theatre, in its main features, was like the Greek.

[1] Lanciani (*The Ruins and Excavations of Ancient Rome*, p. 459) reckons the number of seats (*loca*) at 17,580.

There were, however, two important differences. The *orchestra* (ὀρχήστρα) of the Greek theatre of ordinary type — that is, of the earlier theatre which was wholly free from the effect of Roman influence — was practically a complete circle. Such for example was the orchestra in the original Dionysiac theatre at Athens, and in the theatre as it appears even now at Epidaurus. The Roman orchestra, on the other hand, was but little larger than a semicircle. The Greek orchestra was occupied by the chorus, if not also by the actors; the Roman was filled with seats for senators, distinguished guests and other dignitaries. There was no chorus, as a rule, in a Roman play; or in the event of an exception to the usual practice, the chorus, such as it was, appeared on the stage, as in a modern drama. The other important difference was the greater size of the Roman stage, which was both deeper and longer (wider) than the Greek. On the other hand the Greek stage was higher than the Roman, perhaps doubly so, — assuming that such a thing as a Greek stage ever existed independently of Roman influence. That the Greek theatre, however, of the time of Aeschylus had no stage whatever, but an orchestra merely, and that the latter was the place of action for both actors and chorus alike, have been very certainly shown by Dr. Dörpfeld.[1] The Romans also introduced the custom of constructing theatres on a level site, — a useful innovation in theatrical architecture, since it did away with the necessity under which the Hellenes had been held by tradition, of scooping out the *cauea* from a lofty rock or hill-side.

71. The Romans continued to build theatres in the provincial towns of Italy. These were always designed with the semicircular orchestra, except that occasionally two theatres were constructed close together, one of them having the larger orchestra intended for the exhibition of Greek plays only. On the other hand, the theatres built under Roman rule in Hellenic cities, such as Tauromenium, Aspendus and Myra,

[1] For the structural details of a Roman theatre, see Opitz, *Das Theaterwesen der Griechen und Römer*, p. 120 ff.; Barnett, *The Greek Drama*, p. 103, and Smith's *Dict. of Antiquities*, 3d edition, s. v. *theatrum*. See also Gustav Oehmichen, in Müller's *Handbuch d. kl. Alt.* v, p. 228 ff.; Albert Müller, *Lehrbuch der griechischen Bühnenaltertümer*, p. 82 ff.; and an article on the Greek theatre by John Pickard in *The Amer. Jour. Phil.* vol. xiv. 1, 2, and 3. See also Haigh's *Attic Theatre*, 2d edition, and compare Dörpfeld-Reisch, *Das Griechische Theater*, *passim*.

were more or less on the old Greek model. An exception to this rule was the beautiful theatre of Herodes Atticus, a wealthy Greek of the time of Hadrian, which was erected on the western side of the southern slope of the Acropolis at Athens, and had a semicircular orchestra. Extensive remains of this theatre still exist and exhibit a mixture of Greek with Roman architecture.[1] The almost total disappearance of the chorus in the New Comedy accounts not only for its absence in general from the comedy of the Romans, but also for the diminished size of the Roman orchestra, and in part for the greater magnitude of the Roman stage, for which the larger number of actors in the Roman drama is also in a measure responsible. Moreover an occasional chorus[2] appeared in the comedy of the Romans, like that of the fishermen in the *Rudens* of Plautus. For this, although it was undoubtedly a reflection of the chorus in some Greek original, a place was made upon the stage, while the orchestra continued to serve merely as a portion of the auditorium. There is no suggestion of a chorus in Terence.

72. The stage represented a street (*uia*), the background (*scaena*) the fronts of ordinary houses. There were usually three doors in the *scaena*, two of which might belong to one house, as in the *Adelphoe*; or each door might represent a separate house, as in the *Andria*. The doors opened outwards upon the stage (*proscaenium*, *pulpitum*), but not so as to disclose an interior; for this no provision was made in Roman comedy. Hence all conversations must take place in the street, or at the threshold of the house-door. Nothing corresponding to a change of scene, such as is common enough in a modern theatre, was brought into operation before the first century B. C. But among the appurtenances of the stage scenery was the lane or narrow alley (*angiportum*, *angiportus*), which opened into the street, not at the side, but at the rear of the stage. This occasionally served the actor as a place of partial concealment, as in *Phormio*, 891 f. At either end of the stage was an exit (or entrance). That on the right (of the spectators) was supposed to lead to the forum (*ἀγορά*) and the centre

[1] See Guhl and Koner, *Das Leben der Griechen und Römer*, 4th edition, pp. 534–5.

[2] On the chorus, see Moulton, *Ancient Classical Drama*, 2d edition, p. 397 f.

of the city; that on the left, to the harbour and the country.[1] In the middle of the stage was an altar, usually dedicated to Apollo.[2] The scene, in a Terentian or Plautine comedy, remained the same throughout the play.

73. The theatres were open for dramatic performances in the daytime only, and the plays came to an end before the hour of the *cena*, or principal meal of the day. This was about three o'clock in the afternoon, though the hour varied. Before the play began, its title was announced to the people by the *dominus gregis*, who informed them at the same time of its authorship, and of the Greek original from which it had been adapted. A Roman audience was not unlike an English audience of the time of Elizabeth. If the play did not please, the spectators signified as much without scruple. Nor did they hesitate to leave the theatre in a body if something more attractive happened to be taking place elsewhere. The fate which befell the *Hecyra* is an example of what the Roman playwright was obliged sometimes to endure. Hearing, on the occasion of the first performance, that some boxing and rope-dancing were in progress at no very distant point, the spectators deserted the theatre and the play came to a stop. At another time, the report that a gladiatorial exhibition was going on produced the same result. It may be noted, however, that, apart from the peculiar temperament and habits of the people, the consideration that the privilege of viewing the performance had been bought and paid for was not operative, as with a modern audience; for admission to the theatre in ancient Rome was free, or if a price was demanded it was so small as to be merely

[1] See Hauler's ed. of Dziatzko's *Phormio*, p. 36. According to another opinion, the harbour as well as the forum lay to the right, the country to the left of the spectators. This view is in accord with the best authenticated arrangement of the Greek stage, as also with the actual topography as seen from the remains of the theatre of Dionysus at Athens; see my edition of the *Adelphoe*, App. II (Macmillan & Co.). From the following passages, which cannot be discussed here for lack of space, the careful student may get valuable hints on this subject: Plaut. *Amph.* 333, *Men.* 551 ff. (compared with 433 ff.), Ter. *And.* 722–743. The situation in the *Rudens* of Plautus, however, is widely different from that in any other Latin play.

[2] Cf., however, the Dziatzko-Hauler ed. of the *Phormio*, p. 36, and note 3.

nominal. The latter was the case at Athens in the days of the Greek tragedians.

DRAMATIC REPRESENTATIONS AT THE PUBLIC GAMES

74. While Greek plays were exhibited in honour of Dionysus, in a theatre dedicated to the god, and the representation, or series of representations, was the principal feature in the public worship of that particular divinity, Roman plays, on the contrary, bore no such important religious significance. They formed only a part, and usually a very small part, of the performances at the public games. The play was in fact a mere side-show at these great festivals, and there was nothing in it suggestive of religion except (possibly) the altar. There were four great festivals at Rome, — the *ludi Romani*, given by the Curule Ædiles in September in honour of Jupiter; the *ludi Apollinares*, celebrated by the Praetor Urbanus in July; the *ludi Plebeii*, given by the Plebeian Ædiles in November, and the *Megalensia* (μεγάλη), or *ludi Megalenses*, held by the Curule Ædiles in the month of April. The last were instituted in commemoration of the introduction into Rome, from Phrygia, in 204 B. C., of the worship of Cybele, who was honoured by the Romans as the Great Mother, or *Magna Mater Idaea*.[1] Other games also were given on certain extraordinary occasions, such as the celebration of a triumph, or of the *ludi Saeculares*, the dedication of a public building, or the funeral of a distinguished man (*ludi funebres* or *funerales*). Of them all, the *ludi Romani*, also called *Magni* or *Maximi*, were the oldest and the most important, and it was at their celebration that the first regular theatrical exhibitions took place. Indeed it was not until some time had elapsed after the death of Livius Andronicus that any of the other public games were embellished with the added attraction of dramatic performances. Among the latter were plays of Terence. See § 47.

METRES

75. The earliest form of Italian measure of which we have any remains is the Saturnian (§ 20). This rests on an accentual rather than on a quantitative basis, and, though showing an advance upon earlier

[1] Cf. n. on the *didascalia* to the *Andria*, 2.

accentual forms, was felt to be too rude and too lacking in variety of movement to serve the purposes of the dramatic poets. It was not ill suited to narrative poetry, and was used by Naevius in his poem on the first Punic war, as well as by Livius Andronicus in his translation of the Odyssey. But Plautus, Caecilius, Terence and the rest turned to the quantitative measures of the Greeks to supply their needs, and found what they required in the New Comedy which had furnished them with their originals. Notwithstanding this, Latin prosody in the time of Plautus and Terence was not yet fixed, and what would have been violation of metrical law in the Augustan age was often plainly permissible in the earlier period. Metrical variety is far more conspicuous in Plautus than in Terence. In the latter it is reduced, as one might say, to a minimum, so far at least as may be consistent with the avoidance of monotony, the metres being practically resolvable into two classes, the Iambic and Trochaic. The more elaborate metres, such as the Dactylic, Cretic, Bacchiac and (perhaps) Choriambic, appear very seldom in Terence. Indeed those instances that do occur are confined to a single play, the *Andria*, unless verses 611–613 of the *Adelphoe* are correctly regarded as choriambic.[1]

76. The commonest measure in Latin comedy is the Iambic Senarius (patterned after the Greek Iambic Trimeter Acatalectic). It is the ordinary metre of the dialogue, and at least one half of the verses in each of Terence's plays belongs to this measure. It is the opening metre in all the plays. The scheme is :

◡–́◡–|◡–́◡–|◡–́◡⏓

It consists of six iambic feet ; but the tribrach ◡◡́◡, spondee ––́, anapæst ◡◡–́, dactyl –◡́◡, and proceleusmatic ◡◡◡́◡ are admitted as substitutes for the iambus in any place except the last. The final foot must be a pure iambus, but as the last syllable of the verse is indifferent (*syllaba anceps*) the foot *may* be actually a pyrrhic (◡◡). The proceleusmatic (◡◡◡◡) is found most commonly in the first place, and seldom, perhaps never, in the fifth.[2] A common substitute in all

[1] Fleckeisen thinks these lines were originally iambic and trochaic, not choriambic, as generally supposed. He is probably right.

[2] Elmer affirms that the proceleusmatic *never* appears in the fifth foot (see his ed. of the *Phormio*, crit. note on 598). Dziatzko-Hauler (*Phormio*, p. 38), and Hayley

metres is the spondee. But to introduce into the verse a foot containing a number of *morae*, or units of time (⏑), greater than the number properly belonging to the fundamental foot of the measure, would seem to violate the theory of equivalents. The violation, however, is more apparent than real, for the spondee, or other substituted foot, was approximately reduced to the time of the iambus or trochee by rapid utterance or slurring of the syllables, and so became the practical equivalent of the principal foot of the measure. It was not, therefore, the full spondee or dactyl of Vergil. The spondee when substituted for an iambus may be indicated by >–́, the dactyl by >⏑́⏑, the anapæst by ⏑⏑ –́, the proceleusmatic by ⏑⏑ ⏑́ ⏑. The regular cæsura of the iambic senarius is after the arsis or first syllable of the third foot (penthemimeral). But the verse admits cæsura in the fourth foot (hephthemimeral). When this happens a secondary cæsura occurs sometimes in the second foot, or else a diæresis after that foot. Cæsura well defined, however, is by no means invariable in Terence and Plautus.

77. The Iambic Septenarius (corresponding to the Greek Iambic Tetrameter Catalectic) is more rarely used than the senarius. The scheme is as follows: —

⏑–́⏑–|⏑–́⏑–|⏑–́⏑–|⏑–́⏓∧

It consists of seven complete feet (hence its name), and a half foot. The regular division of the verse is after the fourth foot (diæresis); hence hiatus and *syllaba anceps* are permitted here; a cæsura in the fifth foot is usual in case of the failure of the diæresis. The fourth foot is preferably a pure iambus. Otherwise the substitutions are the same as in the senarius.

78. The Iambic Octonarius (Greek Iambic Tetrameter Acatalectic) occurs very frequently in the *cantica*. The scheme is: —

⏑–́⏑–|⏑–́⏑–|⏑–́⏑–|⏑–́⏑⏒

It consists of eight full iambic feet. The break takes the form of diæresis at the end of the fourth foot, which in that case is treated as the final foot of the verse is treated, that is, it must be a pure iambus.

(p. 10) make no such claim. See *An Introduction to the Verse of Terence*, by H. W. Hayley (Boston, Ginn & Co.).

Sometimes, however, cæsura takes the place of diæresis, and falls in the fifth foot, i. e. after the fifth arsis. The verse admits, in general, the substitutions of the senarius.

79. The Iambic Quaternarius (Greek Iambic Dimeter Acatalectic) is rare in Terence. The scheme is: —

⏑ –́ ⏑ – | ⏑ –́ ⏑ ⏓

It may also be catalectic. Such short verses generally follow longer verses having the same rhythm, and are called *clausulae*. They may belong either to iambic or trochaic metre, but (in Terence) they do not admit the proceleusmatic.

80. There are two principal trochaic metres. The Trochaic Septenarius (Greek Trochaic Tetrameter Catalectic) runs as follows: —

–́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ ⏓ ∧

It is made up of seven and a half trochaic feet; but in Terence any of the substitutes allowed for the iambus in iambic verse, excepting the proceleusmatic, may take the place of the trochee; in Plautus not even the proceleusmatic is excepted. The seven complete feet give the name to the verse. The customary division is after the fourth foot (diæresis), which cannot then be a dactyl, and hiatus and *syllaba anceps* are also admitted there. Sometimes diæresis occurs after the fifth foot. In this case another diæresis is found at the end of the third foot, or else a cæsura within that foot. A pure trochee is usual in the seventh place, though a tribrach occasionally appears there. This metre seems to have been used in dialogue almost as frequently as the iambic senarius. It was the chosen metre for the *recitative* passages, and occurs regularly at the close of Terence's comedies.

81. The Trochaic Octonarius (Greek Trochaic Tetrameter Acatalectic): —

–́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏒

is rare in Terence, and is used by him only in alternation with other verses. Substitutions are freely admitted. Diæresis occurs, as in the septenarius, after the fourth foot; but occasionally a cæsura in the fourth or the fifth foot takes the place of the diæresis.

82. The Trochaic Quaternarius Catalectic (Greek Trochaic Dimeter Catalectic) : —

–́ ⏑ – ⏑ | –́ ⏑ ⏓ ∧

occurs here and there in Terence, generally as a *clausula.* It consists of three complete feet followed by an incomplete foot, and may properly be called ternarius, on the analogy of the trochaic septenarius. The other metres, as already remarked, are unusual in Terence. They are : —

1. Choriambic Tetrameter : —

–́ ⏑ ⏑ – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ – | ⏑ –́ ⏒

2. Cretic Tetrameter : —

–́ ⏑ – | –́ ⏑ – | –́ ⏑ – | –́ ⏑ ⏓

3. Bacchiac Tetrameter : —

⏑ –́ – | ⏑ –́ – | ⏑ –́ – | ⏑ –́ ⏓

4. Dactylic Tetrameter : —

–́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏒

Number 1 occurs twice (611, 612) or, including 613, three times in the *Adelphoe.*[1] In the *Andria,* vss. 626–634, number 2 appears nine times. In 481–484 of the same play number 3 is found four times. Of number 4 there is but a single example in Terence, viz., *Andria,* 625.

83. These various metres were adapted to different moods. That which may be called the plain, prosaic mood — the mood of persons engaged in calm and familiar conversation, or in the simple narration of facts, — was usually expressed by means of iambic senarii. Hence this metre, beside its use elsewhere, is generally found at the beginning of a play, invariably so in Terence. If the mood of the speaker be impassioned or excited he may give utterance to iambic octonarii, or to trochaic septenarii. The latter however are not quite so well suited as the former to greatly animated speech. Serio-comic strains are frequently given in iambic septenarii, and if part of a scene is intended to be sung the trochaic octonarius may be introduced.

[1] But see p. 50, note 1.

84. The scenes of a comedy of Plautus or Terence may be ranged roughly in two classes, — those which were *said*, and those which were *sung*. The former were simply recited in a conversational tone and were not accompanied by music. They were known as *diuerbia* (*deuerbia*), dialogues, and were invariably written in iambic senarii. The latter were known as *cantica* (§ 61). Strictly speaking, the *canticum* was a lyrical monologue (μονῳδία) which was sung to the tune of the *tibia*, and accompanied by appropriate gestures or dancing. The metres were mixed or irregular, to correspond to the varying emotions expressed. Among them were such measures as the cretic, bacchiac, trochaic octonarius and others of a distinctly lyric character. An instance of this species of *canticum* occurs at verse 610 of the *Adelphoe*, where Aeschinus is the victim of considerable mental excitement. A notable example occurs also at the opening of the fourth act of the *Andria*. But the term *canticum* was used also in a wider sense, and was made to include the scenes which were merely declaimed or chanted (with musical accompaniment), like the *recitative* of a modern opera. The metres employed in the composition of these scenes were the trochaic septenarius, the iambic septenarius, and the iambic octonarius. The strictly lyrical *cantica* were not always sung by the actor himself, if we may believe Livy (7. 2. 8. ff.), but by a young slave who stood near the *tibicen*, while the actor confined himself to such action or gesticulation as suited the sentiment of the verses thus delivered. The person who sang these lyrical portions of the play was probably the same as the *Cantor* who came forward at the close of the drama and challenged the applause of the audience in the word *plaudite*.[1]

MUSIC AND MUSICAL INSTRUMENTS

85. We see in what has been said a decided difference between the ancient and the modern practice. But we see also a resemblance to a modern comic opera, the music being of course far less elaborate.[2]

[1] Cf. Hor. *Ars Poet.* 154–155, with Wilkins' note.

[2] A brief bibliography of Greek music is given by Fairclough in his ed. of the *Andria*, p. lxix, note. There he cites Naumann's *History of Music*, ed. by Sir F Gore Ouseley (Cassell & Co.), and his own article on Tyrtaeus, etc., in *A Library of the World's Best Literature*, ed. by Charles Dudley Warner.

The music of all of Terence's plays was composed by a slave named Flaccus, who, with his master, Claudius, is mentioned in the *didascaliae.* It appears that musicians of that time were generally slaves, and that the plays of Plautus also were probably furnished with music, not by the poet, but by these artists of low degree. The extreme simplicity of the music is apparent when we consider that it was rendered by one, or at most two musicians (*tibicines*) who played upon the *tibia* or "flute." This word would perhaps be translated more accurately by "clarinet" or "oboe," since this instrument resembles the *tibia* more nearly than the modern flute does. There were generally two *tibiae*, that is, two pipes which were played upon at the same time by means of a sort of double mouth-piece. This the musician held between his lips with the aid of a bandage (*capistrum*) having holes in it. By means of these holes the two mouth-pieces were kept in place, the bandage having been passed over the performer's mouth. The *didascaliae* prefixed to the several plays mention *tibiae pares* [1] (which included the *serranae* as well as the *duae dextrae*, the former being merely shorter than the latter), and *tibiae inpares*. The *pares* were two straight pipes of equal length. The *inpares* were two pipes unequal in length, the left (*sinistra*) being the longer, and curved at the end. The right (*dextra*) was perhaps the same as in the *duae dextrae*. Two left-hand pipes (*duae sinistrae*) are nowhere mentioned in the *didascaliae*. See Howard, *l. c.* p. 43 ff.

86. According to Servius (*ad Aen.* ix. 615), the *tibiae inpares* were called Phrygian, while Donatus (*Praef.* to the *Ad.*) indicates that the *duae dextrae tibiae* (which were *pares*) were the same as the Lydian. That a change of instruments was possible in the course of a play is evident from the words, *primum tibiis inparibus deinde duabus dextris*, which appear in the *didascalia* to the *Heauton timorumenos*. As in the case of a modern play or opera, a musical prelude preceded the performance, and musical interludes were sometimes inserted between the scenes (or acts).[2] See § 57.

[1] It is probable that the varieties were three in number; see A. A. Howard on the Αὐλός or *Tibia*, in *Harvard Studies in Class. Phil.*, vol. iv (1893), p. 42.

[2] Cf. Plautus, *Pseudolus*, vs. 573^b, *Tibícen uos intérea hic delectáuerit.*

PROSODY

87. In reference to the prosody of Terence, it should be remarked that the rules for classical Latin apply far more strictly in his case than in that of Plautus. This is owing, not so much to a difference in point of time between the two writers, as to the education and associations of the younger poet. But in both Plautus and Terence the influence of the old Saturnian metre is clearly perceptible; see § 20. This metre, probably, was accentual (as has been said) rather than quantitative, and its effect upon the verse of the Roman playwrights is seen in the frequency with which the ictus (beat) of the measure and the word-accent coincide in their writings. To appreciate this point it is only necessary to compare their lines with those of Vergil, in whom the ictus is wont to clash frequently with the ordinary accent of the words as pronounced in every-day speech. A line taken from Shakespeare, *Ham.* 1. 2, will illustrate this: —

In équal scále, weighíng delíght and dóle.

Here the natural word-accent of "weíghing" clashes with the accent of the verse, and is overpowered by it, if the verse be read with full regard to the metrical beat.[1]

88. The accents printed in the Latin text of these plays indicate the principal ictus in each dipody. Another and lighter verse-accent, not so marked, falls upon the corresponding long syllable in the other foot of the dipody.

89. The coincidence of the ictus with the accent received by any given word in ordinary speech will be found to occur oftener in Plautus and Terence than at first sight seems probable. The language of these writers is so largely taken from that of every-day conversation that it becomes necessary to consider the question of stress as it occurred in certain word-groups peculiar to the *sermo cottidianus*. In these word-

[1] On the value and meaning of the ictus, see Prof. C. E. Bennett in *Amer. Journ. of Phil.* vol. xix. 4, and xx. 4, and a paper by the latter, entitled *The Quantitative Reading of Latin Poetry*, Boston, 1899. See also Hendrickson's replies, *A. J. P.* vol. xx. 2, and xx. 4. Cf. especially R. S. Radford, *A. J. P.* xxv. 4, pp. 420–427, for the relation of word-accent and ictus; also *T. A. P. A.* xxxv, pp. 49 ff., and C. W. L. Johnson, *l. c.* pp. 65 ff.

groups the accent of the individual word was exchanged for another accent belonging to the group taken as a whole. For example, if we apply the rules of accentuation to two or more words regarded as one we shall have such phenomena as the following: *potiús quam*, *apúd me*, *noscánt sua*, *intér se*, *uae miseró mihi*, wherein the verse-accent and the accent of the group, as the latter was heard in prose or common speech, are identical. Such word-groups arose from a natural tendency to attach the subordinate words in a sentence to those which were important or prominent.[1]

90. The tendency in the earliest Latin was to throw the accent back upon the first syllable, whatever the length of the word. Consequently, when we find in Plautus the verse-accent falling upon the first syllable of a word of four syllables, having the first three short (e. g. *fácilius*), we are entitled to assume that in this word the two accents were still coincident. In the time of Terence, however, this is less certain. In his day this tendency was giving way to the custom, which afterwards became regular, of placing the accent on the antepenult, not only in words like *făcílĭus*, but also in those quadrisyllabic forms in which the first syllable was long: e. g. *dissímili*, *quandóquidem*. However, Terence has *fácilius*, *máliuoli*, *rélicuom*, *múlierem*, *cóndicio*, *quándoquidem*, etc., as well as *dissímili*, *quandóquidem*, and other instances of the later rule regarding the stressed syllable.

91. It is natural that accent should cause the syllable on which it falls to receive strength or weight at the expense of the syllable that precedes or follows it. Accordingly, long syllables adjacent to the accented syllable often become short, in dramatic poetry. In the most remote period of the language nearly all suffixes had long vowels. But the law restricting the word-accent to the penult and antepenult did much to increase the natural tendency toward a neglect of final syllables in pronunciation. Thus, many final syllables once long became short, short syllables were correspondingly obscured, and final consonants were often dropped altogether. Especially was this true in the case of iambic words, or dissyllables with short penult, as in the imperatives *rógă*, *iúbĕ*, *cáuĕ*, *rédĭ*, etc., and in declension, as *néuŏ*, *léuĭ*, *hérĭ*, *uírŏs*, and likewise in such words as *ápud*, *quídem*,

[1] On the subject of word-groups, see Radford in *A. J. P.* xxv. 2, 3, and 4.

érat, *párum*, *sénex*, etc., whose final consonant thus fails to make position with an initial consonant in the following word. This tendency was partly checked by Ennius for the literary Latin, so that in authors subsequent to Plautus and Terence we find many final syllables of iambic words restored to their original long quantity. If the verse-accent fell on the final syllable, the effect was to cause the natural long quantity of that syllable to be retained. This principle held good also for words of three or more syllables, as *ómniắ* (*Heaut.* 575), *Aéschinŭ́s* (*Ad.* 260), *uírginĕ́* (*Ad.* 346), *áccipĭ́t* (*Eun.* 1082), *aúgeắt* (*Ad.* 25). In fact the effect of the verse-accent extended to all iambic combinations, and may be expressed in general as follows: *When the first syllable of an iambic sequence* (⏑ –), *or the syllable following an iambic sequence, receives the ictus, the second syllable of the sequence may be shortened.* Thus ⏑́ – is measured as ⏑́ ⏑, and ⏑ – ⏓́ may become ⏑ ⏑ ⏓́. "The short that precedes the long which is to be shortened must be a monosyllable or begin a word."[1] A few examples are: *séd ĕstne* (*Ad.* 569), *ábĭ domum* (*And.* 255), *enĭm sé* (*Phorm.* 113), *erăt míssa* (*Ad.* 618). The principle stated is the so-called Iambic Law; and though it has been given here as referring chiefly to the effect of the verse-accent, there is no doubt that the word-accent would have similar force were it not that the two most frequently unite to produce the results described.

92. The tendency to shorten long unaccented syllables was assisted by a general inclination to slur over or obscure final consonants, especially *d*, *l*, *m*, *n*, *r*, *s*, *t*, as illustrated in some of the examples given above. Hence the seeming violation of the law of position, which is so strictly observed in Augustan poetry, for since one of two consonants might be obscured or wholly dropped the syllable itself was not made long, — a peculiarity not confined to the last syllables of words.

93. In Terence, final *s* invariably fails to make position with a following consonant, and even as late as the time of Cicero it was only faintly pronounced. Cicero however (*Orator*, 48. 161) speaks of this habit of slurring the letter *s* as countrified (*subrusticum*), though he admits that the custom was once regarded as refined, and indeed that he practised it himself in his early poetry.

[1] See Hayley, p. 3. Cf. Radford, *T. A. P. A.* vol. xxxiv, pp. 61 ff.

94. A mute followed by *l* or *r* invariably fails to make the syllable long, in Terence.

95. Indifference to doubled consonants tended to a like result in early Latin. In fact doubled consonants were not regularly written in Latin before the time of Ennius, and the pronunciation of words like *ille*, *quippe*, *immo*, *eccum*, etc., seems to have fluctuated. Thus, in Plautus the pronoun *ille* often shows the apparent scansion *ĭllĕ*, and in Terence also this is not infrequently the case. Compare, e. g., *ĭllĕ quém* (*Ad.* 72), *ĭllĕ qui íllam* (*Phorm.* 109), and *ĭmmo*, *ĕccum*, *ŏpportune ŏppressionem* in *Ad.* 483, 720, 81, and 238 respectively.[1]

96. Synizesis,[2] or the fusion of two or more adjacent vowel sounds into one, is found often in Plautus and Terence. Thus, of course, in *de͡us* the two short vowel sounds are pronounced with a slur, and similarly in other forms of this word, and in the possessive pronouns. It is the same with the various forms of *is* and *idem*, e. g. *eos* = *yōs*. So *fuisse* is pronounced *fwisse*, and in like manner the other perfect forms of *esse*. Other examples of this treatment are, *di͡es*, *di͡ei*, *sci͡o*, *aiebam* = *aibam*, *aisne* = *ain*, *aït* = *ait*, *hu͡ius* (pronounced *hweese*), *quo͡ius* (*quoise*), *muli͡er*; two vowels sounded as one when brought together by composition, as in *pro͡in*, *de͡hinc*, *de͡inde*, *de͡in*, *ante͡hac*, *de͡orsum*, *se͡orsum*, *caue* = *cau*, and many more.

97. Hiatus is properly the absence of *synaloepha*, and is of rare occurrence in Terence.[3] It is admitted (1) after an interjection, (2) at a change of speakers, (3) in the cæsura or diæresis of the verse, (4) where there is a decided pause in the sense. Most frequently, however, both in Plautus and Terence, hiatus is found in cases where a monosyllable, ending in a long vowel, or in *m* preceded by a vowel, forms the first syllable of a resolved thesis, the long vowel then becoming short, e. g. *mĕ́ ăd*, *quĭ́ hŏdie*, *dŭ́m ĕrit* (see *Ad.* 111, 215, 118). Cf. Munro's note on Lucretius, ii. 404.

[1] A plausible explanation of *ĭllĕ* is that the final *ĕ* was treated as a silent letter; cf. the omission of *e* in *hic* (= *hice*) and in the particle *-ne*, as in *uiden*, etc., and see Skutsch, *Studien zur plautinischen Prosodie*, Leipzig, 1892, pp. 30 ff. This view is disputed by Radford in a paper read before the Amer. Phil. Assoc. in December, 1905.

[2] When this happens between two words, it is more correctly termed *synaloepha* (συναλοιφά, Quint. 9. 4. 36).

[3] See Spengel's Introd. to the *Andria*, p. xxxii.

CODICES AND TEXT OF TERENCE

98. The sources from which the text of Terence is derived are the manuscripts, the quotations of ancient writers, the commentaries of grammarians, and the conjectures of modern scholars.

The principal manuscripts of Terence, together with their letters of reference, by which they are commonly designated, are given below:

(A) Codex Bembinus, so called from its former owner, Bernardo Bembo, who lived from 1433 to 1519 of the Christian era. This MS. came into the possession of Fulvius Ursini, who bequeathed it to the Vatican library, where it now lies, its number being 3226. It is of the fourth or fifth century and is written in rustic capitals. No other MS. of Terence is its equal in point of age or importance. Yet it is not in a good state of preservation. The *Andria* is wholly wanting as far as verse 786, and of lines 787–887 only a few letters survive. Of *Adelphoe* 914–997 only a very small portion can be accurately deciphered, and of the *Phormio* verses 172, 240–2, and 635 are lost. But notwithstanding its mutilated condition, the Bembine is our most trustworthy authority in determining the Terentian text, for it is the only MS. certainly free from the arbitrary alterations of Calliopius. All other codices are now believed to be descended from a common ancestor whose text underwent revision at the hands of this unknown grammarian or critic. When Calliopius lived is uncertain. He is assigned by some authorities to the fifth century; by others he is thought to have lived as early as the third. It is probable, at least, that he flourished before the time of Aelius Donatus, whose commentary on Terence has come down to us, and who lived in the middle of the fourth century A. D. In the *Codex Bembinus* the plays appear in the following order: *Andria*, *Eunuchus*, *Heauton timorumenos*, *Phormio*, *Hecyra*, *Adelphoe*.

99. The manuscripts of Terence (except A) are written in minuscule characters, and may be separated into three groups according to their kinship and supposed merit. These groups are herein designated as I, II, III. Under I and II fall those MSS. which are capable of classification in accordance with their kinship to one another. Under

III are placed others whose exact relation to the rest is not easily discernible.

GROUP I; known also as the γ family.

100. (P) Codex Parisinus: of the ninth or tenth century; now in the Bibliothèque Nationale in Paris, and, on account of its well preserved condition and fine illustrations, often on exhibition in the Salle d'Exposition des Imprimés et des Manuscrits. It presents the plays in the following order: *Andr.*, *Eun.*, *Heaut.*, *Ad.*, *Hec.*, *Phorm.* The catalogue number is 7899. See § 112.

101. (C) Codex Vaticanus: of the ninth or tenth century; copied from the same original as P, and now in the Vatican library. It is remarkable for the beauty of its illustrations, which are highly coloured, and are reputed to be, above all others, in accord with old tradition. The figures appear for the most part in the body of the page, rather than in the margin, and are grouped in each instance with a view to the illustration of the following scene. Above each figure, and in red ink, are written the name and character of the personage represented. The prevailing colour in the dress is a bluish gray, which appears most frequently in the tunic; while the upper garment, or pallium, is often of some shade of yellow, brown or purple. The most varied hues adorn the dress of the young men. The variety and richness of colouring which distinguish its miniatures render this codex in a sense unique. No other MS. can be compared with it in this respect, and its superior size seems to be peculiarly suited to such additions. Its number is 3868.[1]

102. (B) Codex Basilicanus: of the end of the tenth century, and now in the Vatican. It is nothing else than a copy of C, excepting a small portion of it, which seems to have been taken from D. Spaces intended for miniatures appear in it, but have been left blank. It is catalogued as S. Petri H, 79.

103. (O) Codex Dunelmensis: probably of the twelfth century, and at present in the Bodleian library at Oxford. It is by far the most

[1] On the four principal MSS. of Terence in which miniatures appear, viz., C P F O, see Weston in *Harvard Studies*, xiv, p. 37, and Watson, *l. c.* p. 55; Basore in *Gildersleeve Studies*, p. 273, and Morgan's translation of the *Phormio* (Cambridge, Mass. 1894), *fin.*

important in a set of nine or perhaps of ten codices used by Bentley in preparing his famous edition of Terence,[1] and is referred to by Umpfenbach (*Praef.* p. iii) as "lying hid" in England, and as likely when found to add valuable evidence to that already existing, in regard to the character of the original Calliopian recension. This MS. had been lost to view for about 150 years after Bentley's time, but was "rediscovered," subsequently to 1872, by an Oxford scholar, among the treasures of the Bodleian library, where it is frequently placed on exhibition, on account of the beauty of its minuscule writing and the very quaint and interesting miniatures that adorn its pages. These miniatures may once have received a golden tint from the artist's brush. An exhaustive account of the *Dunelmensis* is given by Charles Hoeing in the *Amer. Jour. of Archaeology*, vol. iv (1900), pp. 310 ff. It is catalogued as Auct. F 213.

GROUP II; known also as the δ family.

104. (D) Codex Victorianus: of the ninth or the tenth century, and kept in the Laurentian library in Florence; wherefore it is known also as *Codex Laurentianus.* Certain of its folia belong to a century later than the tenth, and are inferior to the rest.[2] A peculiarity of the *Victorianus* is a drawing on one of its fly-leaves, now hardly distinguishable. This drawing is not unlike the celebrated *graffito*, which has been supposed to be a caricature of the Crucifixion and may now be seen in the Kircherian Museum at Rome. According to Dr. Emil Gutjahr, who has made the drawing the basis of an argument on the history of the *Codex*, the *Victorianus* is certainly as old as the ninth century.[3] It presents the plays in the following order: *Andr., Ad., Eun., Phorm., Heaut., Hec.* The catalogue number is xxxviii. 24.

105. (G) Codex Decurtatus: of the eleventh century, and now in the Vatican library. It lacks very considerable portions of four plays.

[1] Bentley's English MSS. of Terence have been discussed by Professor Minton Warren in the *Amer. Jour. of Phil.*, vol. iii, p. 59. See also Umpfenbach, *Phil.* xxxii. 442.

[2] This subject is discussed by Fairclough in a paper on The Text of the Andria of Terence, in *Transactions of the Amer. Phil. Assoc.* vol. xxx (1899).

[3] See the Reports of the Königlich-sächsische Gesellschaft der Wissenschaften zu Leipzig, for 1891.

The order in which the plays are arranged is the same as in D. The catalogue number is 1640.

106. (V) Fragmentum Vindobonense : possibly of the tenth century; now in Vienna. It contains portions of two plays, the *Andria* and *Adelphoe*, and bears the library designation, *Vind. Phil.* 263.

GROUP III; known also as the μ family.

107. (F) Codex Ambrosianus : of the tenth century, and now in the Ambrosian library at Milan. Its illustrations, though not coloured in any real sense, yet appear to have been once touched with light blue or gray. The plays are given in the same order as in the *Parisinus*. The *Andria*, however, is lost. The catalogue number is H, 75 *inf.*

108. (E) Codex Riccardianus : of the eleventh century, and in Florence (Bib. Riccard.). It is a poorer MS. than F, which it resembles in the order in which it presents the plays. Its number is $\frac{\text{MIV}}{\text{XXX}}$ (=528).

109. (L) Codex Lipsiensis : of the tenth century. The designation, *Stadtbl. Rep.* I, 37, indicates its place in the library at Leipzig.

110. (R) Codex Regius : the chief of the *Regii codices* of Bentley, and known as *Regius* 15 A xii.

111. (Ch.) Chartaceus : another of Bentley's MSS., and bearing the designation, *Regius* 15 A xi. For R and Ch. see Warren, On Bentley's English MSS. of Terence, in *Amer. Jour. of Phil.* vol. iii, p. 59 ff.

112. It has been supposed that group I was inferior to group II. This traditional view, however, is not accepted by Spengel, and has been shown to be of very doubtful character by Professor Pease, who, in an article on the Relative Value of the MSS. of Terence (*Transactions of the American Philological Association* for 1887, vol. xviii) makes it very evident that, after A, the most trustworthy sources for the text of Terence are the MSS. of group I, of which P is the chief; that A more often agrees with P and its allied MSS. than with D G, and that group I has suffered less than group II from errors creeping into the archetype.

113. Additional evidence of the superiority of group I is given by Fairclough in his paper on The Text of the Andria of Terence, already cited, wherein both Dziatzko and Fleckeisen are shown to have accepted the readings of P more frequently than those of D; again in his

Appendix to his edition of the *Andria* (Boston, 1901) the same editor notes "that in the eighty-five lines of that play, wherein we can compare A's readings with conflicting ones in D and P, A agrees with P nearly twice as often as with D."

114. For some account of the CODEX MONACENSIS (M), the oldest of the MSS. containing lemmata, and assigned by Halm to the eleventh century, the reader is referred to Schlee's *Scholia Terentiana* (Leipzig, 1893), and to a review (by the writer) of the same, in *Class. Rev.* vol. viii. 8. Many MSS. of Terence, other than those herein described, exist in European libraries; one of them is mentioned by Wessner in the preface to his edition of Donatus, vol. i; but those alluded to above constitute nearly, if not quite, all of the codices which have thus far impressed themselves upon scholars, as worthy of serious study. Cf. however the Dziatzko-Hauler "Phormio," p. 189, note 3.

115. The SCHOLIA of Terence have been edited by Umpfenbach (*Hermes* ii) for A, while the work of Frid. Schlee above mentioned is an attempt to bring within convenient reach all that is valuable of the scholia contained in the other MSS., and to establish the value of these scholia as equal, or nearly so, to that of the scholia of the Bembine codex. See *Class. Rev.* vol. viii, pp. 353–4.

116. Of the grammarians (beside Calliopius: see § 98) whose commentaries supplement the evidence of the MSS., the most important is Aelius Donatus, who taught at Rome about the middle of the fourth century A. D., and was the reputed master of St. Jerome. That part of his Terentian commentary which related to the *Heauton timorumenos* is lost, but its place is indifferently supplied by J. Calphurnius, who wrote in the fifteenth century. The commentary of Eugraphius, who is believed to have lived in the sixth century, survives, and has some value for us. The grammarian Servius (who wrote at Rome in the fourth century, and is best known to us through his commentary on Vergil) and the more famous grammarian Priscianus (who wrote in Latin at Constantinople in the latter part of the fifth or the beginning of the sixth century) furnish occasional information; and Marcus Valerius Probus of Berytus is known to have revised and annotated Terence as well as other Latin authors, in the first century of the Christian era. Other early commentators were Aemilius Asper,

Arruntius Celsus, Helenius Acro, and Euanthius. The metrical summaries or *periochae* written for the several plays by Sulpicius Apollinaris of Carthage, who flourished in the first half of the second century after Christ, together with the *didascaliae* or prefatory notices, which had been prefixed to the plays of Terence within a century after the poet's death, are not without their value in the determination of the text.

117. Among scholars and editors of Terence who are worthy of mention as having contributed to our knowledge of the text since the publication of the *editio princeps* (Strassb. 1470), Gabriel Faërnus (Florence, 1565) is well known for his careful examination of the Codex Bembinus, and for the discovery of its superior importance in determining the text; Guyet (1657) is noted for his scholarship, and his readiness to condemn as spurious those passages which he found difficult of interpretation. More famous, however, than either of these is Richard Bentley, whose edition of Terence (Cambridge, 1726; Amsterdam, 1727) is noted for the excellence of its critical commentary, which marked a distinct advance in Terentian scholarship. This commentary is still valuable, and is perhaps the best extant witness to Bentley's critical acumen.

118. For more than a century after Bentley no edition of Terence appeared which could be mentioned as presenting a decided improvement of the text. But an advance was made by A. Fleckeisen, whose Terence was first published at Leipzig, in the Teubner series, in 1857, and again in the same series, with many alterations, in 1898. The edition by E. St. John Parry (Lond. 1857), though valuable for its explanatory notes, is otherwise of slight importance. The critical value of Wagner's edition (Lond. 1869) is impaired by carelessness. Umpfenbach's edition (Berlin, 1870) was greatly in advance of all that had gone before it, and still furnishes the apparatus criticus needed as a basis for work on the text.[1] Defects in this apparatus have been pointed out by later scholars, among whom are Minton Warren, Hauler and Schlee. Yet its value as a starting point can hardly be overestimated. But Dziatzko's text of the six plays (Leipzig, 1884),

[1] Another is in preparation. See Kauer, *Wiener Studien*, 1898, p. 267, and Fairclough's *Andria*, App. p. 157.

with its *adnotatio critica*, is more trustworthy than any previous collective edition. In it full recognition is made of the labours of Umpfenbach, and due importance is attached to the readings of the Codex Bembinus. Other collective editions are those by Muretus (Venet. 1555), Lindenbrog (Paris, 1602; Francof. 1623), Pareus (Neap. 1619), Boecler (Strassb. 1657), Westerhovius (Haag, 1732; reprint by Stallbaum, Leipzig, 1830), Lemaire (Paris, 1827), Giles (Lond. 1837), and Klotz (Leipzig, 1838–1839). The edition of Westerhovius contains the commentary of Donatus; but both this and the commentary of Eugraphius are given in the editions of Lindenbrog and Klotz. The commentary of Donatus on the *Andria* and *Eunuchus* was edited by Paul Wessner in the Teubner series, in 1902, and in 1905 it was followed by that on the other three (§ 116) plays. The excellent collective edition by R. Y. Tyrrell (Lond. 1902) is based extensively on that of Dziatzko above mentioned.

119. Various annotated editions of separate plays have been published from time to time both in Europe and America. Among these are:

Andria, Meissner, Bernburg, 1876;
" Spengel, Berlin, 1888;
" Freeman and Sloman, Oxford, 1897;
" Klotz, Leipzig, 1865;
" Fairclough, Boston, 1901;

Andria and *Heauton timorumenos*, A. F. West, New York, 1888;

Heauton timorumenos, Shuckburgh, London, 1894;
" " Wagner, Berlin, 1872;
" " Gray, Cambridge, Eng., 1895;

Eunuchus, Papillon, London, 1877;
" Fabia, Paris, 1895;

Phormio, Dziatzko, Leipzig, 1874, revised 1884;
" Dziatzko and Hauler, Leipzig, 1898;
" Bond and Walpole, London, 1879, revised 1889;
" Sloman, Oxford, 1887, revised 1894;
" Elmer, Boston, 1896;
" Laming, London, 1902;

Hecyra, Thomas, Paris, 1887;

Adelphoe, Dziatzko, Leipzig, 1881;

" Spengel, Berlin, 1879;

" Plessis, Paris, 1884;

" Sloman, Oxford, 1886, revised 1892;

" Fabia, Paris, 1892;

" Ashmore, London, 1893, revised 1896.

Some of them contain valuable criticisms of the text; notably so, the editions of Meissner, Spengel, Klotz, and Fairclough of the text of the *Andria*; the editions of Dziatzko, Dziatzko-Hauler, and Elmer of the text of the *Phormio*; the editions of Dziatzko, Spengel, and Plessis of the text of the *Adelphoe*. Of the translations of single plays, the most noteworthy is that by Professor M. H. Morgan, whose English rendering of the *Phormio* was used as a *libretto* when that play was "brought out" by the Faculty and students of Harvard University, in 1894. The *Andria* and *Adelphoe* have been well translated into German by C. Bardt (Berlin, 1903). Worthy of mention also is Stock's translation into English of the *Andria*, *Heauton*, *Phormio*, and *Adelphoe* (Oxford, 1891).

120. While the Language of Terence reveals the presence of an abundance of the speech of every-day life, the colloquial element in his plays is less that of the common people than that of refined society. What has been termed the *sermo plebeius* or *rusticus*, the vulgar speech, is at least not characteristic of his diction. For this we must turn to Plautus, in whose plays it may truly be said to abound. The term *sermo cottidianus* has been used to designate the more cultivated colloquial Latin in contradistinction to the *sermo plebeius* already mentioned, but the two are not always distinguishable, especially for the earlier period. In fact, it is not until the time of Cicero and Horace that it becomes especially useful to restrict the adjective *cottidianus* within the limits named. In the Letters of Cicero and the Satires and Epistles of Horace the daily speech of the best social circles is extensively represented, and these writings are of service in distinguishing the two elements referred to. Indeed, the later the date, the more marked is the difference, and the more possible, too, it becomes to separate these two colloquial elements not only from each

other, but also from the formal language of literature, — the highly developed and cultivated *sermo urbanus*, which is preserved in the prose and poetry of the later Republic, and of the first century of the Empire.[1]

[1] For full information on this subject see Cooper, *Word Formation in the Roman Sermo Plebeius*, New York, 1895, pp. xv–xx.

C. SVETONI TRANQVILLI VITA P. TERENTI AFRI[1]

P. Terentivs Afer, Karthagine natus, seruiit Romae Terentio Lucano senatori, a quo ob ingenium et formam non institutus modo liberaliter, sed et mature manu missus est. quidam captum esse existimant: quod fieri nullo modo potuisse Fenestella docet, cum inter finem secundi Punici belli et initium tertii et natus sit et mortuus; nec si a Numidis aut Gaetulis captus sit ad dominum Romanum peruenire potuisse, nullo commercio inter Italicos et Afros nisi post deletam Karthaginem coepto. hic cum multis nobilibus familiariter uixit, sed maxime cum Scipione Africano et C. Laelio, quibus etiam corporis gratia conciliatus existimatur: quod et ipsum Fenestella arguit, contendens utroque maiorem natu fuisse; quamuis et Nepos aequales omnes fuisse tradat et Porcius suspicionem de consuetudine per haec faciat:

> Dum lasciuiam nobilium et laudes fucosas petit,
> dum Africani uocem diuinam inhiat auidis auribus,
> dum ad Philum se cenitare et Laelium pulchrum putat,
> dum in Albanum crebro rapitur ob florem aetatis suae:
> suis postlatis rebus ad summam inopiam redactus est.
> itaque ex conspectu omnium abit in Graeciam terram ultumam.
> mortuos Stymphalist Arcadiae oppido. nil Publius
> Scipio profuit, nil illi Laelius, nil Furius,
> tres per id tempus qui agitabant nobiles facillume.
> eorum ille opera ne domum quidem habuit conducticiam,
> saltem ut esset, quo referret obitum domini seruolus.

scripsit comoedias sex; ex quibus primam Andriam cum aedilibus daret, iussus ante Caecilio recitare ad cenantem cum uenisset, dicitur

[1] *Cum huius editionis sit Terentium non Suetonium aut Donatum recognoscere, dedi ex recensione Frid. Ritschli* (*Op. Phil.* iii. pp. 204–14, *Lipsiae* 1877) *Suetoni* Vitam Terenti *quam Aelius Donatus commento suo in poetae fabulas cum suo auctario praemisit. Duobus tantum in locis, quibus notulas apposui, ab eximia Ritschli editione dissentire ausus sum.*

initium quidem fabulae, quod erat contemptiore uestitu, subsellio iuxta lectulum residens legisse, post paucos uero uersus inuitatus ut accumberet cenasse una, dein cetera percucurrisse non sine magna Caecilii admiratione. et hanc autem et quinque reliquas aequaliter populo probauit; quamuis Volcatius in dinumeratione omnium ita scribat:

Simitur Hecura sexta exclusast fabula.

Eunuchus quidem bis dei<nceps> acta est meruitque pretium quantum nulla antea cuiusquam comoedia, octo milia nummum. propterea summa quoque titulo ascribitur. * * * * * *
* * * * * * * * * * * *
nam Adelphorum principium Varro etiam praefert principio Menandri. non obscura fama est adiutum Terentium in scriptis a Laelio et Scipione: eamque ipse auxit, numquam nisi leuiter se tutari conatus, ut in prologo Adelphorum:

Nam quod isti dicunt maleuoli, homines nobiles
hunc adiutare assidueque una scribere:
quod illi maledictum uehemens esse existumant,
eam laudem hic ducit maxumam, quom illis placet
qui uobis uniuorsis et populo placent,
quorum opera in bello, in otio, in negotio
suo quisque tempore usust sine superbia.

uidetur autem leuius se defendisse, quia sciebat Laelio et Scipioni non ingratam esse hanc opinionem: quae tum magis et usque ad posteriora tempora ualuit. C. Memmius in oratione pro se 'P. Africanus' inquit 'a Terentio personam mutuatus, quae domi luserat ipse, nomine illius in scaenam detulit.' Nepos auctore certo comperisse se ait C. Laelium quondam in Puteolano kalendis martiis admonitum ab uxore temperius ut discumberet petisse ab ea ne se interpellaret, seroque tandem ingressum triclinium dixisse non saepe in scribendo magis sibi successisse; deinde rogatum ut scripta illa proferret, pronuntiasse uersus qui sunt in Heauton timorumeno:

Satis pol proterue me Syri promissa huc induxerunt.

Santra Terentium existimat, si modo in scribendo adiutoribus indiguerit, non tam Scipione et Laelio uti potuisse, qui tunc adulescentuli fuerint, quam C. Sulpicio Gallo, homine docto, quo consule

<Megalens>ibus ludis initium fabularum dandarum fecerit, uel Q. Fabio Labeone et M. Popillio, consulari utroque ac poeta; ideo ipsum non iuuenes designare qui se adiuuare dicantur, sed uiros quorum operam et in bello et in otio et in negotio populus sit expertus. post editas comoedias, nondum quintum atque uicesimum ingressus annum, causa uitandae opinionis qua uidebatur aliena pro suis edere, seu percipiendi Graecorum instituta moresque quos non perinde exprimeret in scriptis, egressus urbe est neque amplius rediit. de morte eius Volcatius sic tradit:

> Sed ut Afer populo sex dedit comoedias,
> iter hinc in Asiam fecit. ut nauem semel
> conscendit, uisus numquam est: sic uita uacat.

Q. Cosconius redeuntem e Graecia perisse in mari dicit cum fabulis conuersis a Menandro: ceteri mortuum esse in Arcadia siue Leucadiae tradunt, Cn. Cornelio Dolabella M. Fuluio Nobiliore consulibus, morbo implicitum ex dolore ac taedio amissarum sarcinarum quas in naue praemiserat, ac simul fabularum quas nouas fecerat. fuisse dicitur mediocri statura, gracili corpore, colore fusco. reliquit filiam, quae post equiti Romano nupsit, item hortulos xx iugerum uia Appia ad Martis. quo magis miror Porcium scribere: 'Scipio nihil ei profuit, nihil Laelius, nihil Furius: eorum ille opera ne domum quidem habuit conducticiam.' hunc Afranius quidem omnibus comicis praefert, scribens in Compitalibus:

> Terenti non consimilem dicas quempiam.

Volcatius autem non solum Naeuio et Plauto et Caecilio, sed Licinio quoque et Atilio postponit. Cicero in Limone hactenus laudat:

> Tu quoque, qui solus lecto sermone, Terenti,
> conuersum expressumque latina uoce Menandrum
> in medium nobis sedatis motibus effers,
> quiddam come loquens atque omnia dulcia miscens—

item C. Caesar:

> Tu quoque, tu in summis, o dimidiate Menander,
> poneris, et merito, puri sermonis amator.

lenibus atque utinam scriptis adiuncta foret uis
comica, ut aequato uirtus polleret honore
cum Graecis neue hac despectus parte iaceres.
unum hoc maceror ac doleo tibi desse, Terenti.

AVCTARIVM AELII DONATI

Haec Suetonius Tranquillus. nam duos Terentios poetas fuisse scribit Maecius, quorum alter Fregellanus fuerit Terentius Libo, alter libertinus Terentius Afer patria, de quo nunc loquimur. Scipionis fabulas edidisse Terentium Vagellius in actione ait:

Tuae, Terenti, quae uocantur fabulae
cuiae sunt? non has, iura qui populis dabat,
summo ille honore affectus, fecit fabulas?

duae ab Apollodoro translatae esse dicuntur comico, Phormio et Hecyra: quatuor reliquae a Menandro. ex quibus magno successu et pretio stetit Eunuchus fabula: Hecyra saepe exclusa, uix acta est.

2 *Post* comica *non post* uis *cum plerisque edd. distinxi.* 4 ac doleo *codd.*: aureolo *Ritschl.*

ORDER OF THE PLAYS

ANDRIA
HEAVTON TIMORVMENOS
EVNVCHVS
PHORMIO
HECYRA
ADELPHOE

SIGLA

codd. = consensus omnium codicum
Σ = consensus codicum praeter Bembinum
Litterae *ABC*, etc. = codices qui in prooemii paginis 60–64 nominati sunt.

ANDRIA

INCIPIT · ANDRIA · TERENTI · ACTA · LVDIS · MEGALENSIB M · FVLVIO · M' · GLABRIONE · AEDIL · CVRVL · EGIT · L · AMBIVIVS · TVRPIO · [L · HATILIVS · PRAENESTINVS] · MODOS · FECIT FLACCVS · CLAVDI · TIBIS · PARIBVS · TOTA · GRAECA MENANDRV · FACTA · I · M · MARCELLO · C · SVLPICIO · COS

Didascalia ex Donati praefatione restituta est

C. SVLPICI APOLLINARIS PERIOCHA

Sorórem falso créditam meretrículae
genere Ándriae, Glycérium, uitiat Pámphilus
grauidáque facta dát fidem uxorém sibi
fore hánc; namque aliam páter eï despónderat,
gnatám Chremetis, átque ut amorem cómperit,
simulát futuras núptias, cupiéns suos
quid habéret animi fílius cognóscere.
Dauí persuasu nón repugnat Pámphilus.
sed éx Glycerio nátum ut uidit púerulum
Chremés, recusat núptias, generum ábdicat.
mox fíliam Glycérium insperato ádgnitam
hanc Pámphilo, aliam dát Charino cóniugem.

PERSONAE

[PROLOGVS]
SIMO SENEX
SOSIA LIBERTVS
DAVOS SERVOS
MYSIS ANCILLA
PAMPHILVS ADVLESCENS
CHARINVS ADVLESCENS
BYRRIA SERVOS
LESBIA OBSTETRIX
CHREMES SENEX
CRITO SENEX
DROMO LORARIVS
CANTOR

MVTA PERSONA

GLYCERIVM VIRGO

8 persuasu *Opitz*: suasu Σ *Personarum indices non habent codices; sed aediculam argumentis singulis praefixam habent BCP, quae figuras personarum pictas continet. Desiderantur in A uersus* 1–888

PROLOGVS

Poëta quom primum ánimum ad scribendum ádpulit,
id síbi negoti crédidit solúm dari,
populo út placerent quás fecisset fábulas.
uerum áliter euenire multo intéllegit;
nam in prólogis scribúndis operam abútitur,
non qui árgumentum nárret, sed qui máliuoli
ueterís poëtae máledictis respóndeat.
nunc quám rem uitio dént quaeso animum adténdite.
Menánder fecit Ándriam et Períntiam.
qui utrámuis recte nórit ambas nóuerit:
ita nón sunt dissimili árgumento séd tamen
dissímili oratióne sunt factae ác stilo.
quae cónuenere in Ándriam ex Períntia
fatétur transtulísse atque usum pró suis.
id istí uituperant fáctum atque in eo dísputant
contáminari nón decere fábulas.
faciúntne intellegéndo ut nil intéllegant?
qui quom húnc accusant, Naéuium Plautum Énnium
accúsant, quos hic nóster auctorés habet,
quorum aémulari exóptat neclegéntiam
potiús quam istorum obscúram diligéntiam.
dehinc út quiescant pórro moneo et désinant
male dícere, malefácta ne noscánt sua.
fauéte, adeste aequo ánimo et rem cognóscite,
ut pérnoscatis écquid spei sit rélicuom,
posthác quas faciet de íntegro comoédias,
spectándae an exigéndae sint uobís prius.

8 adtendite *Donatus et Nonius* : aduortite *uel* aduertite Σ 11 ita non *Guyet* : non ita Σ dissimili sunt Σ : *tr. Guyet* sed *uel* set Σ : et *Bentley*

ACTVS I

SIMO SOSIA

SI. Vos ístaec intro auférte: abite. — Sósia,
adés dum: paucis té uolo. *SO.* dictúm puta:
nempe út curentur récte haec? *SI.* immo aliúd. *SO.* quid est
quod tíbi mea ars effícere hoc possit ámplius?
SI. nil ístac opus est árte ad hanc rem quám paro,
sed eís quas semper ín te intellexí sitas,
fide ét taciturnitáte. *SO.* exspecto quíd uelis.
SI. ego póstquam te emi, a páruolo ut sempér tibi
apúd me iusta et clémens fuerit séruitus
scis. féci ex seruo ut ésses libertús mihi,
proptérea quod seruíbas liberáliter:
quod hábui summum prétium persoluí tibi.
SO. in mémoria habeo. *SI.* haud múto factum. *SO.* gaúdeo,
si tíbi quid feci aut fácio quod placeát, Simo,
et id grátum fuisse aduórsum te habeo grátiam.
sed hoc míhi molestumst; nam ístaec commemorátio
quasi éxprobratióst inmemori bénefici.
quin tu úno uerbo díc, quid est quod mé uelis?
SI. ita fáciam. hoc primum in hác re praedicó tibi:
quas crédis esse has nón sunt uerae núptiae.
SO. quor símulas igitur? *SI.* rem ómnem a principio aúdies:
eo pácto et gnati uítam et consiliúm meum
cognósces et quid fácere in hac re té uelim.
nam is póstquam excessit éx ephebis [Sosia, et

30 *post* haec *interrogandi signum posuit Spengel* 40 haud muto. factum gaudeo *Paumier* 44 inmemori *Guyet*: immemoris Σ 45 *interrogandi signum posuit Dziatzko* 51 Sosia . . . potestas *seclusit C. F. Hermann.*

liberius uiuendi fuit potestas], (nam ántea
qui scíre posses aút ingenium nóscere,
dum aetás metus magíster prohibebánt ? *SO.* itast.)
SI. quod plérique omnes fáciunt adulescéntuli,
ut ánimum ad aliquod stúdium adiungant, aút equos
alere aút canes ad uénandum aut ad phílosophos,
horum ílle nil egrégie praeter cétera
studébat et tamen ómnia haec medíocriter.
gaudébam. *SO.* non iniúria ; nam id árbitror
adpríme in uita esse útile, ut ne quíd nimis.
SI. sic uíta erat : facile ómnis perferre ác pati ;
cum quíbus erat quomque úna eis sese dédere ;
eórum studiis óbsequi [aduersus nemini,
numquam praeponens se illis]: ita ut facíllume
sine inuídia laudem inuénias et amicós pares.
SO. sapiénter uitam instítuit ; namque hoc témpore
obséquium amicos, uéritas odiúm parit.
SI. intérea mulier quaédam abhinc triénnium
ex Ándro commigráuit huc uicíniam,
inópia et cognatórum neclegéntia
coácta, egregia fórma atque aetate íntegra.
SO. ei, uéreor ne quid Ándria adportét mali !
SI. primo haéc pudice uítam parce ac dúriter
agébat, lana ac téla uictum quaéritans ;
sed póstquam amans accéssit pretium póllicens
unús et item alter, íta ut ingeniumst ómnium
hominum áb labore prócliue ad lubídinem,
accépit condiciónem, dein quaestum óccipit.
qui tum íllam amabant fórte, ita ut fit, fílium
perdúxere illuc, sécum ut una essét, meum.
egomét continuo mécum ‘ certe cáptus est :

64 obsequi studiis Σ : *tr. Bentley* aduersus . . . illis *seclusit Bentley*
70 huc uiciniam *cum* C^1 *Spengel*: huc uiciniae *Donatus et uolg.*: huic uiciniae Σ

habet.' óbseruabam máne illorum séruolos
ueniéntis aut abeúntis: rogitabam 'heús puer,
dic sódes, quis heri Chrýsidem habuit?' nam Ándriae
illi íd erat nomen. *SO.* téneo. *SI.* Phaedrum aut Clíniam
dicébant aut Nicératum; [nam] hi tres túm simul
amábant. 'eho, quid Pámphilus?' "quid? sýmbolam
dedít, cenauit." gaúdebam. item alió die
quaerébam: comperíbam nil ad Pámphilum
quicquam áttinere. enim uéro spectatúm satis
putábam et magnum exémplum continéntiae;
nam quí cum ingeniis cónflictatur eíus modi
neque cómmouetur ánimus in ea ré tamen,
scias pósse habere iam ípsum suae uitaé modum.
quom id míhi placebat tum úno ore omnes ómnia
bona dícere et laudáre fortunás meas,
qui gnátum haberem táli ingenio praéditum.
quid uérbis opus est? hác fama inpulsús Chremes
ultro ád me uenit, únicam gnatám suam
cum dóte summa fílio uxorem út daret.
placuít: despondi. hic núptiis dictúst dies.
SO. quid ígitur obstat quór non fiant? *SI.* aúdies.
fere ín diebus paúcis quibus haec ácta sunt
Chrysís uicina haec móritur. *SO.* o factúm bene!
beásti; ei metui a Chrýside. *SI.* ibi tum fílius
cum illís qui amarant Chrýsidem una aderát frequens;
curábat una fúnus; tristis ínterim,
non númquam conlacrumábat. placuit tum íd mihi.
sic cógitabam 'hic páruae consuetúdinis
causa húius mortem tám fert familiáriter:
quid si ípse amasset? quíd hic mihi faciét patri?'

87 Niceratum *cum* Σ *Fleckeisen qui* nam *secl.*: Nicaretum *uolg.*: Niceratum *Ritschl* tum *secluso* 88 symbolam *B*: symbolum *cum codd. plerisque Donatus* 103 uerae *ante* fiant *exhibent DEG* 104 fere Σ: ferme *Charisius*: *ita Fleckeisen* 106 ei *om. BCP et Donatus*: *habent cett.* 107 amarant *Muretus*: amabant Σ

haec égo putabam esse ómnia humani íngeni
mansuétique animi offícia. quid multís moror?
egomét quoque eius caúsa in funus pródeo,
nil étiam suspicáns mali. *SO.* hem, quid id ést? *SI.* scies.
ecfértur; imus. ínterea inter múlieres
quae ibi áderant forte unam áspicio adulescéntulam,
formá *SO.* bona fortásse. *SI.* et uoltu, Sósia,
adeó modesto, adeó uenusto, ut níl supra.
quae cúm mihi lamentári praeter céteras
uisást et quia erat fórma praeter céteras
honésta ac liberáli, accedo ad pédisequas,
quae sít rogo: sorórem esse aiunt Chrýsidis.
percússit ilico ánimum. attat hoc íllud est,
hinc íllae lacrumae, haec íllast misericórdia.
SO. quam tímeo quorsum euádas! *SI.* funus ínterim
procédit; sequimur; ád sepulcrum uénimus;
in ígnem inpositast; flétur. interea haéc soror
quam díxi ad flammam accéssit inprudéntius,
satis cúm periclo. ibi tum éxanimatus Pámphilus
bene díssimulatum amórem et celatum índicat:
adcúrrit; mediam múlierem compléctitur:
'mea Glýcerium' inquit 'quíd agis? quor te is pérditum?'
tum illa, út consuetum fácile amorem cérneres,
reiécit se in eum fléns quam familiáriter!
SO. quid aís? *SI.* redeo inde irátus atque aegré ferens;
nec sátis ad obiurgándum causae. díceret
'quid féci? quid commérui aut peccauí, pater?
quae sése in ignem inícere uoluit, próhibui,
seruáui.' honesta orátiost. *SO.* recté putas;
nam si íllum obiurges uítae qui auxiliúm tulit,

116 *Fleckeisen*: suspicans etiam Σ: etiam *om. D* quid id est *cum DE Dziatzko*: quid est *cett.* 117 imus Σ, *quam lect. agnoscunt Cicero de Or.* ii. 80. 327 *et Seruius ad Aen.* xi. 183: intus *Baehrens quem sequitur Fleckeisen* 121 *Bentley*: quia tum *BC*: quae tum *P* (e *et* t *in ras.*)

quid fácias illi déderit qui damnum aút malum?
SI. uenít Chremes postrídie ad me clámitans:
indígnum facinus; cómperisse Pámphilum
pro uxóre habere hanc péregrinam. ego illud sédulo
negáre factum. ille ínstat factum. dénique
ita túm discedo ab íllo, ut qui se fíliam
negét daturum. *SO.* nón tu ibi gnatum . . ? *SI.* ne haéc quidem
satis uémens causa ad óbiurgandum. *SO.* quí? cedo.
SI. 'tute ípse his rebus fínem praescripstí, pater:
prope adést quom alieno móre uiuendúmst mihi:
sine núnc meo me uíuere intereá modo.'
SO. qui igitúr relictus ést obiurgandí locus?
SI. si própter amorem uxórem nolet dúcere:
ea prímum ab illo animum áduortenda iniúriast;
et núnc id operam do, út per falsas núptias
uera óbiurgandi caúsa sit, si déneget;
simúl sceleratus Dáuos si quid cónsili
habet, út consumat núnc quom nil obsínt doli;
quem ego crédo manibus pédibusque obnixe ómnia
factúrum, magis id ádeo mihi ut incómmodet,
quam ut óbsequatur gnáto. *SO.* quaproptér? *SI.* rogas?
mala méns, malus animus. quém quidem ego si sénsero . . .
sed quíd opust uerbis? sín eueniat quód uolo,
in Pámphilo ut nil sít morae, restát Chremes
qui mi éxorandus ést: et spero cónfore.
nunc tuómst officium has béne ut adsimules núptias,
pertérrefacias Dáuom, obserues fílium,
quid agát, quid cum illo cónsili captét. *SO.* sat est:
curábo. *SI.* eamus núnciam intro: i praé, sequor.

143 *Bentley*: qui dederit Σ: quid facias ei qui damnum dederit aut malum *Fleckeisen*: illi qui dedit *Dziatzko* 153 meo me *Don. in lemm.*: me meo Σ 155 nolet *B*: nolit *cett.* 165 sin *Eugraph. in lemm.*: sine Σ 171 eamus . . . sequor *Dziatzko Simoni tribuit*: eamus . . . intro *Sosiae tribuont* Σ

ACTVS II

SIMO DAVOS ii

SI. Non dúbiumst quin uxórem nolit fílius ;
ita Dáuom modo timére sensi, ubi núptias
futúras esse audíuit. sed ipse exít foras.
DA. mirábar hoc si síc abiret, ét eri semper lénitas
uerébar quorsum euáderet :
qui póstquam audierat nón datum iri fílio uxorém suo,
númquam quoiquam nóstrum uerbum fécit neque id aegré tulit.
SI. at fáciet nunc neque *íd*, ut opinor, síne tuo magnó malo.
DA. id uóluit nos sic nécopinantis dúci falso gaúdio,
sperántis iam amotó metu, interóscitantis ópprimi,
ne ésset spatium cógitandi ad dísturbandas núptias :
astúte. *SI.* carnuféx quae loquitur? *DA.* érus est neque prouíderam.
SI. Daue. *DA.* hém quid est? *SI.* eho dum ád me. *DA.* quid hic uolt? *SI.* quíd aïs? *DA.* qua de ré? *SI.* rogas?
meum gnátum rumor ést amare. *DA.* id pópulus curat scílicet.
SI. hocíne agis an non? *DA.* égo uero istuc. *SI.* séd nunc ea me exquírere
iníqui patris est ; nám quod antehac fécit nil ad me áttinet.
dum témpus ad eam rém tulit, siui, ánimum ut expletét suom ;
nunc híc dies aliam uítam defert, álios mores póstulat :
dehinc póstulo siue aéquomst te oro, Dáue, ut redeat iam ín uiam.

179 at nunc faciet Σ : *tr. Fleckeisen qui* id *addidit* 181 interoscitantis C^1EG *ex corr. D ex ras.* : interea oscitantis *cett.* 182 ne Σ : ut ne *Bentley uolg.* 189 defert *Bentley cum Cic. Fam.* xii. 25. 5 : adfert Σ

hoc quíd sit? omnes quí amant grauiter síbi dari uxorém ferunt.
DA. ita áiunt. *SI.* tum si quís magistrum cépit ad eam rem ínprobum,
ipsum ánimum aegrotum ad déteriorem pártem plerumque ádplicat.
DA. non hércle intellegó. *SI.* non? hem. *DA.* non: Dáuos sum, non Oédipus.
SI. nempe érgo aperte uís quae restant mé loqui? *DA.* sané quidem.
SI. si sénsero hodie quícquam in his te núptiis
falláciae conári quo fiánt minus,
aut uélle in ea re osténdi quam sis cállidus,
uerbéribus caesum te ín pistrinum, Dáue, dedam usque ád necem,
ea lége atque omine út, si te inde exémerim, ego pro té molam.
quid, hoc íntellextin? án non dum etiam ne hóc quidem? *DA.* immo cállide:
ita apérte ipsam rem módo locutu's, níl circum itione úsus es.
SI. ubiuís facilius pássus sim quam in hác re me delúdier.
DA. bona uérba, quaeso. *SI.* inrídes? nil me fállis. sed dicó tibi:
ne témere facias; néque tu haud dicas tíbi non praedictúm: caue.

iii DAVOS

DA. Enim uéro, Daue, níl locist segnítiae neque socórdiae,
quantum íntellexi módo senis senténtiam de núptiis:
quae sí non astu próuidentur, me aút erum pessúm dabunt.

200 homine *pro* omine *C* 202 locutu's *Wagner*: locutus *uolg.*: *hunc errorem et huius similes, ut* iniustius *pro* iniustius est, *quippe qui sescenties in codd. occurrant, iam dehinc referre supersedebo* circum itione *Bentley*: circuitione Σ 205 haud dicas *Donatus*: hoc dicas D^1G: hoc dices *cett.*

nec quíd agam certumst, Pámphilumne adiútem an auscultém seni.
si illúm relinquo, eius uítae timeo; sín opitulor, huíus minas,
quoi uérba dare diffícilest: primum iám de amore hoc cómperit;
me infénsus seruat, né quam faciam in núptiis falláciam.
si sénserit, perií: [aut] si lubitum fúerit, causam céperit,
quo iúre quaque iniúria praecípitem [me] in pistrinúm dabit.
ad haéc mala hoc mi accédit etiam: haec Ándria,
si ista úxor siue amícast, grauida e Pámphilost.
audíreque eorumst óperae pretium audáciam
(nam incéptiost améntium, haud amántium):
quidquíd peperisset décreuerunt tóllere,
et fíngunt quandam intér se nunc falláciam
ciuem Átticam esse hanc: ‘fúit olim *hinc* quidám senex
mercátor; nauem is frégit apud Andrum ínsulam;
is óbiit mortem.’ ibi tum hánc eiectam Chrýsidis
patrém recepisse órbam, paruam. fábulae!
mi equidem hércle non fit uéri simile; atque ípsis commentúm placet.
sed Mýsis ab ea egréditur. at ego hinc me ád forum: [ut]
conuéniam Pamphilúm, ne de hac re páter inprudentem ópprimat.

Mysis iv

MY. Aúdiui, Archylís, iam dudum: Lésbiam adducí iubes.
sáne pol illa témulentast múlier et temerária
néc satis digna quoí committas prímo partu múlierem.
támen eam adducam? ínportunitátem spectate ániculae:
quía compotrix éius est. di, dáte facilitatem óbsecro
huíc pariundi atque ílli in aliis pótius peccandí locum.

213 aut *seclusit Conradt* 216 si *Guilelmus*: siue Σ 221 hinc *add. Bentley* 225 mi equidem *scripsi*: miquidem *Fleckeisen*: mihi quidem Σ 226 ut *secl. Conradt* 228 Archylis *Bentley*: archilis *aut* archillis Σ 232 facilitatem *G*: facultatem *cett.*

sed quíd nam Pamphilum éxanimatum uídeo? uereor quíd siet.
oppériar, ut sciám num quid nam haec túrba tristitiae ádferat.

v PAMPHILVS MYSIS

PA. Hocinést humanum fáctu aut inceptu? hócinest officiúm patris?
MY. quid íllud est? *PA.* pro deúm fidem quid est, si haéc non contuméliast?
uxórem decrerát dare sese mi hódie: nonne opórtuit
praescísse me ante? nónne prius commúnicatum opórtuit?
MY. miserám me, quod uerbum aúdio!
PA. quíd? Chremes, qui dénegarat sé commissurúm mihi
gnátam suam uxorem, íd mutauit, quóm me inmutatúm uidet?
itan óbstinate dát operam, ut me a Glýcerio miserum ábstrahat?
quod sí fit, pereo fúnditus.
ádeon hominem esse ínuenustum aut ínfelicem quémquam ut ego sum!
pró deum atque hominúm fidem!
núllon ego Chremétis pacto adfínitatem effúgere potero?
quót modis contémptus, spretus! fácta, transacta ómnia. em,
répudiatus répetor. quam ob rem? nísi si id est quod súspicor:
áliquid monstri alúnt: ea quoniam némini obtrudí potest,
ítur ad me. *MY.* orátio haec me míseram exanimauít metu.
PA. nam quíd ego dicam dé patre? ah,

236 factu . . . inceptu *cum Donato Bentley*: factum . . . inceptum Σ 237 pro deum fidem C^1P: pro deum atque hominum fidem *cett.* 242 quom *cum CE Fleckeisen*: quoniam *cum G Donatus*: quia *uolg.* 243 *Bentley*: operam dat Σ 248 quot Σ: quod *Dziatzko codicis Bembini usum constantem secutus* em *Spengel*: hem Σ

tantámne rem tam néclegenter ágere! praeteriéns modo
mi ápud forum 'uxor tíbi ducendast, Pámphile, hodie' inquít: 'para,
ábi domum.' id mihi uísust dicere 'ábi cito ac suspénde te.'
óbstipui. censén me uerbum pótuisse ullum próloqui? aut
úllam causam, inéptam saltem fálsam iniquam? obmútui.
quód si ego rescissem íd prius, quid facerém, si quis nunc mé roget,
áliquid facerem, ut hóc ne facerem. séd nunc quid primum éxsequar?
tót me inpediunt cúrae, quae meum ánimum diuorsaé trahunt:
amor, mísericordia húius, nuptiárum sollicitátio,
tum pátris pudor, qui mé tam leni pássus est animo úsque adhuc
quae meó quomque animo lúbitumst facere. ein égo ut aduorser? eí mihi!
incértumst quid agam. *MY.* mísera timeo 'incértumst' hoc quorsum áccidat.
sed péropust nunc aut húnc cum ipsa aut de illa áliquid me aduorsum húnc loqui:
dum in dúbiost animus, paúlo momento húc uel illuc inpéllitur.
PA. quis hic lóquitur? Mysis, sálue. *MY.* o salue, Pámphile. *PA.* quid agít? *MY.* rogas?
labórat e dolóre atque ex hoc mísera sollicitást, diem
quia ólim in hunc sunt cónstitutae núptiae. tum autem hóc timet,
ne déseras se. *PA.* hem egon ístuc conarí queam?
egon própter me illam décipi miserám sinam,
quae míhi suom animum atque ómnem uitam crédidit,

264 'incertumst' hoc *Klette*: 'incertum' hoc Σ: 'incertum' hoc quorsus accidat *Bentley* 265 *Fleckeisen*: nunc peropus est . . . aliquid de illa Σ 270 se *om. EG* hem *om. G*

quam ego ánimo egregie cáram pro uxore hábuerim?
bene ét pudice eius dóctum atque eductúm sinam
coáctum egestate íngenium inmutárier?
non fáciam. *MY.* haud uerear, si ín te sit soló situm;
sed ut uím queas ferre. *PA.* ádeon me ignauóm putas,
adeón porro ingratum aút inhumanum aút ferum,
ut néque me consuetúdo neque amor néque pudor
commóueat neque commóneat ut seruém fidem?
MY. unum hóc scio, hanc meritam ésse ut memor essés sui.
PA. memor éssem? o Mysis Mýsis, etiam núnc mihi
scripta ílla dicta súnt in animo Chrýsidis
de Glýcerio. iam férme moriens mé uocat:
accéssi; uos semótae; nos soli: íncipit
'mi Pámphile, huius fórmam atque aetatém uides
nec clám te est quam illi utraéque res nunc útiles
et ád pudicitiam ét ad rem tutandám sient.
quod pér ego te hanc *nunc* déxtram oro et geniúm tuom,
per tuám fidem perque húius solitúdinem
te obtéstor ne abs te hanc ségreges neu déseras.
si te ín germani frátris dilexí loco
siue haéc te solum sémper fecit máxumi
seu tíbi morigera fúit in rebus ómnibus,
te istí uirum do, amícum tutorém patrem;
bona nóstra haec tibi permítto et tuae mandó fide.'
hanc mi ín manum dat; mórs continuo ipsam óccupat.

276 sit solo *G*: solo sit *cett.* 277 ut uim *Bentley*: uim ut Σ 281 hanc *om. BCP*: *habent cett. et Donatus* 287 utraeque res nunc utiles (*hoc est, parum utiles*) *Riuium secutus Bentley*: nunc utraeque res inutiles *DEG*: utiles *agnoscit Donatus ut alteram lectionem*: illi nunc utraeque inutiles *BCP* 288 *alio modo editores uersus rhythmum indicant, scilicet hoc.* et ád pudicitiam ét ad rem tutandám sient. *sed longe rotundius fluont numeri si metri notas ut ego in textu ponas* [et ád rem].* *caue putes* pudicitiam *uocabuli syllabam secundam corripere*: *immo quadrisyllabe usurpatur uocabulum, ut apud Plaut. Epid.* iii. 3. 23, *et ut saepissime* amicitia *apud Plautum et Terentium* 289 nunc *Eugraphius in lemm.*: quod ego te per hanc dexteram Σ: *recte uerba ordinauit Spengel* genium *cum Donato Bentley*: ingenium Σ

* See n. on 288.

accépi: acceptam séruabo. *MY.* ita speró quidem.
PA. sed quór tu abis ab illa? *MY.* óbstetricem accérso. *PA.* propera. atque aúdin?
uerbum únum caue de núptiis, ne ad mórbum hoc etiam . . . *MY.* téneo.

ACTVS III

CHARINVS BYRRIA PAMPHILVS

CH. Quíd aïs, Byrriá? daturne illa Pámphilo hodie núptum? *BY.* Sic est.
CH. quí scis? *BY.* apud forúm modo e Dauo audíui. *CH.* uae miseró mihi!
ut ánimus in spe atque ín timore usque ántehac attentús fuit,
ita, póstquam adempta spés est, lassus cúra confectús stupet.
BY. quaéso edepol, Charíne, quoniam nón potest id fíeri quod uis,
íd uelis quod póssit. *CH.* nil uolo áliud nisi Philúmenam. *BY.* ah,
quanto íd te satiust dáre operam istam qui áb animo amoueás tuo,
quam id éloqui quo mágis lubido frústra incendatúr tua!
CH. facile ómnes quom ualémus recta cónsilia aegrotís damus.
tu si híc sis, aliter séntias. *BY.* age age, út lubet. *CH.* sed Pámphilum
uideo. ómnia experíri certumst príus quam pereo. *BY.* quíd hic agit?

307 quanto . . . tuo *Fleckeisen*: satius te id . . . qui istum amorem Σ *Donatus*: amoueas tuo *BCDEGP*: tuo *om. uolg.* 308 eloqui *Fleckeisen*: loqui Σ

CH. hunc ípsum orabo, huic súpplicabo, amórem huic narrabó meum:
credo ímpetrabo ut áliquot saltem núptiis prodát dies:
intérea fiet áliquid, spero. *BY.* id 'áliquid' nil est. *CH.* Býrria,
quid tíbi uidetur? ádeon ad eum? *BY.* quíd ni? si nil ímpetres,
ut te árbitretur síbi paratum moéchum, si illam dúxerit.
CH. ábin hinc in malám rem cum suspícione istác, scelus?
PA. Charínum uideo. sálue. *CH.* o salue, Pámphile:
ád te aduenio spém salutem auxílium consilium éxpetens.
PA. néque pol consilí locum habeo néque ad auxilium cópiam.
séd istuc quid namst? *CH.* hódie uxorem dúcis? *PA.* aiunt. *CH.* Pámphile,
si íd facis, hodié postremum mé uides. *PA.* quid ita? *CH.* eí mihi,
uéreor dicere: huíc dic quaeso, Býrria. *BY.* ego dicám. *PA.* quid est?
BY. spónsam hic tuam amat. *PA.* né iste haud mecum séntit. eho dum díc mihi:
núm quid nam ampliús tibi cum illa fuít, Charine? *CH.* aha, Pámphile,
níl. *PA.* quam uellem! *CH.* núnc te per amicítiam et per amorem óbsecro,
príncipio ut ne dúcas. *PA.* dabo equidem óperam. *CH.* sed si id nón potest
aút tibi nuptiae haéc sunt cordi, *PA.* córdi? *CH.* saltem aliquót dies
prófer, dum proficíscor aliquo, né uideam. *PA.* audi núnciam:

312 hunc ipsum *Rein*: ipsum hunc Σ   320 ad auxilium *Eugraphius*: ad auxiliandum *D*: auxilii *BCEP*: auxiliis *G*   328 haec *Bentley*: hae Σ

égo, Charine, ne útiquam officium líberi esse hominís puto,
quom ís nil mereat, póstulare id grátiae adponí sibi.
núptias effúgere ego istas málo quam tu apíscier.
CH. réddidisti animúm. *PA.* nunc si quid pótes aut tu aut hic Býrria,
fácite fingite ínuenite effícite qui detúr tibi;
égo id agam, mihi quí ne detur. *CH.* sát habeo. *PA.* Dauom óptume
uídeo, quoius consílio fretus sum. *CH.* át tu hercle haud quicquám mihi,
nísi ea quae nil ópus sunt sciri. fúgin hinc? *BY.* ego uero ác lubens.

DAVOS CHARINVS PAMPHILVS ii

DA. Dí boni, boní quid porto? séd ubi inueniam Pámphilum,
út metum in quo núnc est adimam atque éxpleam animum gaúdio?
CH. laétus est nesció quid. *PA.* nil est: nón dum haec resciuít mala.
DA. quem égo nunc credo, sí iam audierit síbi paratas núptias,
CH. aúdin tu illum? *DA.* tóto me oppido éxanimatum quaérere.
séd ubi quaeram? quó nunc primum inténdam — *CH.* cessas ádloqui? —
DA. hábeo. *PA.* Daue, adés, resiste. *DA.* quís homost, qui me . . ? o Pámphile,
te ípsum quaero. eugé, Charine! ambo ópportune: uós uolo.

331 mereat *ex Donato Bentley*: promereat Σ: *lect.* mereat *agnoscit Seruius ad Aen.* vi. 664 332 apiscier *Fleckeisen*: a . . piscier *in ras. G*: adipiscier *cett.* 337 sciri *Fabricius:* scire Σ 343 quo] aut quo *DE*: aut *om. cett.* 344 habeo *Donatus*: abeo Σ

PA. Dáue, perii. *DA.* quín tu hoc audi. *PA.* intérii. *DA.* quid timeás scio.
CH. méa quidem hercle cérto in dubio uítast. *DA.* et quid tú, scio.
PA. núptiae mi. *DA.* etsí scio? *PA.* hodie . . . *DA.* obtúndis, tam etsi intéllego?
íd paues, ne dúcas tu illam; tu aútem, ut ducas. *CH.* rém tenes.
PA. ístuc ipsum. *DA.* atque ístuc ipsum níl periclist: mé uide.
PA. óbsecro te, quám primum hoc me líbera miserúm metu. *DA.* em,
líbero: uxorém tibi non dat iám Chremes. *PA.* qui scís? *DA.* scio.
túos pater modo mé prehendit: aít tibi uxorém dare
hódie, item alia múlta quae nunc nón est narrandí locus.
cóntinuo ad te próperans percurro ád forum, ut dicam haéc tibi.
úbi te non inuénio, ibi ascendo ín quendam excelsúm locum.
círcumspicio: núsquam. forte ibi húius uideo Býrriam;
rógo: negat uidísse. mihi moléstum; quid agam cógito.
rédeunti interea éx ipsa re mi íncidit suspício 'hem,
paúlulum obsoni; ípsus tristis; de ínprouiso núptiae:
nón cohaerent.' *PA.* quórsum nam istuc? *DA.* égo me continuo ád Chremem.
quom íllo aduenio, sólitudo ante óstium: iam id gaúdeo.
CH. récte dicis. *PA.* pérge. *DA.* maneo. intérea intro ire néminem
uídeo, exire néminem; matrónam nullam in aédibus,
níl ornati, níl tumulti: accéssi; intro aspexí. *PA.* scio:

347 certo *Spengel*: certe Σ 351 em *Ribbeck*: hem Σ 353 prehendit *Donatus cum C*: apprehendit *cett.* 354 dare sese hodie *BDE*: *fort.* se hodie *uel* hodie sese, item alia multa quae non narrandi est locus 358 uidisse sese *codd. plerique* 361 Chremem *D*: chremen *BCEP*: chremetem *G*

mágnum signum. *DA.* núm uidentur cónuenire haec núptiis?
PA. nón opinor, Dáue. *DA.* ‘opinor’ nárras! non recte áccipis:
cérta res est. étiam puerum inde ábiens conuení Chremi:
hólera et pisciculós minutos férre obolo in cenám seni.
CH. líberatus sum hódie, Daue, túa opera. *DA.* ac nullús quidem.
CH. quíd ita? nempe huic prórsus illam nón dat. *DA.* ridiculúm caput,
quási necessus sít, si huic non dat, té illam uxorem dúcere,
nísi uides, nisi sénis amicos óras, ambis. *CH.* béne mones:
íbo, etsi hercle saépe iam me spés haec frustratást. uale.

PAMPHILVS DAVOS iii

PA. Quíd igitur sibi uólt pater? quor símulat? *DA.* ego dicám tibi.
si íd suscenseát nunc, quia non dét tibi uxorém Chremes,
príus quam tuom animum út sese habet ad núptias perspéxerit,
ípsus sibi esse iniúrius uideátur, neque id iniúria.
séd si tu negáris ducere, íbi culpam in te tránsferet:
túm illae turbae fíent. *PA.* quiduis pátiar. *DA.* pater est, Pámphile:
dífficilest. tum haec sólast mulier. díctum [ac] factum inuénerit
áliquam causam, quam ób rem eïciat óppido. *PA.* eïciát? *DA.* cito.
PA. cédo igitur quid fáciam, Daue? *DA.* díc te ducturum. *PA.* hém. *DA.* quid est?

368 Chremi *Bentley ex Donato*: chremis Σ 369 ferre Σ: fere *Dziatzko* 372 necessus *Lachmann*: necesse Σ 377, 378 *transponunt* Σ: *rectum ordinem instituit Bothe* 377 habet *Fleckeisen*: habeat Σ 381 ac *secl. Wagner.*

PA. egon dícam? *DA*. quor non? *PA*. númquam faciam. *DA*. né nega.
PA. suadére noli. *DA*. ex eá re quid fiát uide.
PA. ut ab ílla excludar, hóc concludar. *DA*. nón itast.
nempe hóc sic esse opínor: dicturúm patrem
'ducás uolo hodie uxórem'; tu 'ducam' ínquies:
cedo quíd iurgabit técum hic? reddes ómnia,
quae núnc sunt certa ei cónsilia, incerta út sient,
sine omní periclo. nam hóc haud dubiumst, quín Chremes
tibi nón det gnatam; néc tu ea causa mínueris
haec quaé facis, ne is mútet suam senténtiam.
patrí dic uelle, ut, quóm uelit, tibi iúre irasci nón queat.
nam quód tu speres 'própulsabo fácile uxorem his móribus;
dabit némo': inueniet ínopem potius quám te corrumpí sinat.
sed sí te aequo animo férre accipiet, néclegentem féceris;
aliam ótiosus quaéret: interea áliquid acciderít boni.
PA. itan crédis? *DA*. haud dubium íd quidemst. *PA*. uide quó me inducas. *DA*. quín taces?
PA. dicám. puerum autem né resciscat mi ésse ex illa caútiost;
nam póllicitus sum súscepturum. *DA*. o fácinus audax! *PA*. hánc fidem
sibi me óbsecrauit, quí se sciret nón desertum iri, út darem.
DA. curábitur. sed páter adest. caue te ésse tristem séntiat.

iv SIMO DAVOS PAMPHILVS

SI. Reuíso quid agant aút quid captent cónsili.
DA. hic núnc non dubitat quín te ducturúm neges.
uenít meditatus álicunde ex soló loco:
orátionem spérat inuenísse se

386 hoc (=huc) *P*: huc *B*: hac *cett. et Donatus* 389 hic *a* reddes *seiunxit Spengel* 398 aliam *Donatus*: alia Σ 402 desertum iri *Guyet cum codice Mureti*: desertum *D*: deserturum *cett.*

qui dífferat te : proín tu fac apud te út sies.
PA. modo ut póssim, Daue. *DA.* créde inquam hoc mihi, Pámphile,
numquam hódie tecum cómmutaturúm patrem
unum ésse uerbum, sí te dices dúcere.

BYRRIA SIMO DAVOS PAMPHILVS v

BY. Erus mé relictis rébus iussit Pámphilum
hodie óbseruare, ut quíd ageret de núptiis
scirem : íd propterea núnc hunc uenientém sequor.
ipsum ádeo praesto uídeo cum Dauo : hóc agam.
SI. utrúmque adesse uídeo. *DA.* em, serua. *SI.* Pámphile.
DA. quasi de ínprouiso réspice ad eum. *PA.* ehém, pater.
DA. probe. *SI.* hódie uxorem dúcas, ut dixí, uolo.
BY. nunc nóstrae timeo párti quid hic respóndeat.
PA. neque istíc neque alibi tíbi erit usquam in mé mora. *BY.* hem?
DA. obmútuit. *BY.* quid díxit? *SI.* facis ut té decet,
quom istúc quod postulo ímpetro cum grátia.
DA. sum uérus? *BY.* erus, quantum aúdio, uxore éxcidit.
SI. i núnciam intro, ne ín mora, quom opus sít, sies.
PA. eó. *BY.* nullane in re ésse quoiquam hominí fidem!
uerum íllud uerbumst, uólgo quod dicí solet,
omnís sibi malle mélius esse quam álteri.
ego íllam uidi : uírginem formá bona
meminí uideri : quo aéquior sum Pámphilo,
si sé illam in somnis quam íllum amplecti máluit.
renúntiabo, ut pro hóc malo mihi dét malum.

DAVOS SIMO vi

DA. Hic núnc me credit áliquam sibi falláciam
portáre et ea me hic réstitisse grátia.

414 *proscripsit sine causa Bentley, qui etiam* huc *legit pro* hunc *in hoc uersu et* obseruarem quid *in u. priori* 429 uideri *Bothe* : uidere Σ

SI. quid Dáuos narrat? aéque quicquam núnc quidem?
nilne? hém? *DA.* nil prorsus. *SI.* átqui exspectabám quidem.
DA. praetér spem euenit, séntio: hoc male habét uirum.
SI. potin és mihi uerum dícere? *DA.* nil fácilius.
SI. num illí molestae quídpiam haec sunt núptiae
eius própter consuetúdinem huiusce hóspitae?
DA. nil hércle; aut, si adeo, bíduist aut trídui
haec sóllicitudo: nósti? deinde désinet.
etenim ípsus secum *id* récta reputauít uia.
SI. laudó. *DA.* dum licitumst éï dumque aetás tulit,
amáuit; tum id clam: cáuit ne umquam infámiae
ea rés sibi esset, út uirum fortém decet.
nunc úxore opus est: ánimum ad uxorem ádpulit.
SI. subtrístis uisust ésse aliquantillúm mihi.
DA. nil própter hanc rem, séd est quod suscensét tibi.
SI. quid námst? *DA.* puerilest. *SI.* quíd *id* est? *DA.* nil. *SI.* quin díc, quid est?
DA. ait nímium parce fácere sumptum. *SI.* méne? *DA.* te.
'uix' ínquit 'drachumis ést obsonatúm decem:
non fílio uidétur uxorém dare.
quem' inquít 'uocabo ad cénam meorum aequálium
potíssumum nunc?' ét, quod dicendum híc siet,
tu quóque perparce nímium: non laudó. *SI.* tace.
DA. commóui. *SI.* ego istaec récte ut fiant uídero.
quid nam hóc est rei? quid híc uolt ueteratór sibi?
nam si híc malist quicquam, ém illic est huíc reí caput.

434 aeque . . . quidem *Dauo tribuont* Σ: *corr. Spengel*: nequeo *pro* aeque *legens codd. sequitur Fleckeisen* 439 eius *add. Dziatzko*: propter huiusce hospitae consuetudinem Σ: huiusce propter consuetudinem hospitae *Erasmus et uolg.*: consuetionem propter huius hospitae *Spengel* 442 *Fleckeisen*: etenim ipse (ipsus *D*) secum eam rem recta reputauit uia Σ: etenim ipsus secum eam rem reputauit uia *Donatus et uolg.*: etenim ipsus eam rem recta r. u. *Bentley* 447 aliquantillum *Bentley*: aliquantulum *aut* aliquantum *codd.* 449 id *add. Erasmus* 451 drachumis *Ritschl*: dracmis drachmis dragmis Σ obsonatum *C*: obsonatus *uel* opsonatus *cett.*

ACTVS III

MYSIS SIMO DAVOS LESBIA (GLYCERIVM) i

MY. Ita pól quidem rest, út *tu* dixti, Lésbia:
fidélem haud ferme múlieri inueniás uirum.
SI. ab Ándriast ancílla haec? *DA.* quid narrás? *SI.* itast.
MY. sed hic Pámphilus *SI.* quid dícit? *MY.* firmauít
fidem. *SI.* hem.
DA. utinam aút hic surdus aút haec muta fácta sit!
MY. nam quód peperisset iússit tolli. *SI.* o Iúppiter,
quid ego aúdio? actumst, síquidem haec uera praédicat.
LE. bonum ingénium narras ádulescentis. *MY.* óptumum.
sed séquere me intro, ne ín mora illi sís. *LE.* sequor.—
DA. quod rémedium nunc huíc malo inueniám? *SI.*
quid hoc?
adeóne est demens? éx peregrina? iám scio: ah,
uix tándem sensi stólidus. *DA.* quid hic sensísse aït?
SI. haec prímum adfertur iám mi ab hoc fallácia:
hanc símulant parere, quó Chremetem abstérreant.
(*GL.*) Iunó Lucina, fér opem, serua me, óbsecro.
SI. hui, tám cito? ridículum: postquam ante óstium
me audíuit stare, adpróperat. non sat cómmode
diuísa sunt tempóribus tibi, Daue, haéc. *DA.* mihin?
SI. num inmémores discipuli? *DA.* égo quid narres néscio.
SI. hicíne me si inparátum in ueris núptiis
adórtus esset, quós me ludos rédderet!
nunc huíus periclo fít, ego in portu náuigo.

LESBIA SIMO DAVOS ii

LE. Adhúc, Archylís, quae adsolént quaeque opórtent
signa ésse ad salútem, omnia huíc esse uídeo.

459 dixti Σ: dixisti *Donatus et uolg.* tu *add. Fleckeisen* 470 sensisse se *BCDGP*: se sensisse *E*: *fort.* se sensse *uel* sense agit *pro* ait *G* 479 *Bentley*: mihi *pro* me Σ 481 oportent *cum E Spengel*: oportet *cett.*

nunc prímum fac ísta ut lauét; post dëínde,
quod iússi ei darí bibere et quántum imperáui,
date; móx ego huc reuórtor.
per ecástor scitus púer est natus Pámphilo.
deos quaéso ut sit supérstes, quandoquidem ípsest ingenió bono,
quomque huíc est ueritus óptumae adulescénti facere iniúriam.—
SI. uel hoc quís non credat, quí te norit, ábs te esse ortum? *DA.* quíd nam id est?
SI. non ímperabat córam, quid facto ésset opus puérperae,
sed póstquam egressast, íllis quae sunt íntus clamat dé uia.
o Dáue, itan contémnor abs te? aut ítane tandem idóneus
tibi uídeor esse, quém tam aperte fállere incipiás dolis?
saltem áccurate, ut métui uidear cérte, si rescíuerim.
DA. certe hércle nunc hic se ípsus fallit, haúd ego. *SI.* edixí tibi,
intérminatus súm, ne faceres: núm ueritu's? quid ré tulit?
credón tibi hoc nunc, péperisse hanc e Pámphilo?
DA. teneó quid erret, ét quid agam habeo. *SI.* quíd taces?
DA. quid crédas? quasi non tíbi renuntiáta sint haec síc fore.
SI. mihin quísquam? *DA.* eho, an tute íntellexti hoc ádsimulari? *SI.* inrídeor.
DA. renúntiatumst; nám qui tibi istaec íncidit suspício?
SI. qui? quía te noram. *DA.* quási tu dicas fáctum id consilió meo.
SI. certe énim scio. *DA.* non sátis me pernosti étiam qualis sím, Simo.

483 ista ut *PC*: istaec ut *BEG*: istaec (ut *om.*) *Bentley*: istam ut *cum Donato Fleckeisen* 484 dari *cum* B^2 *Eugraphius*: dare *cett.* 488 est ueritus *D*: ueritus est *cett.* 490 *Fleckeisen*: opus facto esset Σ 495 edixi *cum codd. plerisque Bentley*: edixin *cum D uolg.* 500 adsimularier *BCDEGP*

SI. egon té? *DA.* sed si quid tíbi narrare occépi, continuó dari
tibi uérba censes. *SI.* fálso! *DA.* itaque hercle níl iam muttire aúdeo.
SI. hoc égo scio unum, néminem peperísse hic. *DA.* intelléxti: *itast.*
sed nílo setiús mox puerum huc déferent ante óstium.
id égo iam nunc tibi, ére, renuntió futurum, ut sís sciens,
ne tu hóc [mihi] posterius dícas Daui fáctum consilio aút dolis.
prórsus a me opínionem hanc tuam ésse ego amotám uolo.
SI. únde id scis? *DA.* audíui et credo: múlta concurrúnt simul
quí coniecturam hánc nunc faciam. iám prius haec se e Pámphilo
gráuidam dixit ésse: inuentumst fálsum. nunc, postquám uidet
núptias domi ádparari, míssast ancilla ílico
óbstetricem accérsitum ad eam et púerum ut adferrét simul.
hóc nisi fit, puerum út tu uideas, níl mouentur núptiae.
SI. quíd aïs? quom intelléxeras
íd consilium cápere, quor non díxti extemplo Pámphilo?
DA. quís igitur eum ab ílla abstraxit nísi ego? nam omnes nós quidem
scímus quam misere hánc amarit: núnc sibi uxorem éxpetit.
póstremo id mihi dá negoti; tú tamen idem has núptias
pérge facere ita út facis, et id spéro adiuturós deos.
SI. ímmo abi intro: ibi me ópperire et quód parato opus ést para.—
non ínpulit me, haec núnc omnino ut crédere m;
atqui haúd scio an quae díxit sint uera ómnia,

506 itast *add. Conradt* 507 mox *om.* BCD^2EGP 509 mihi *secl. Bentley* 512 faciam *Fleckeisen*: facio Σ 525 atqui *Fleckeisen*: atque Σ

sed párui pendo: illúd mihi multo máxumumst
quod míhi pollicitust ípsus gnatus. núnc Chremem
conuéniam, orabo gnáto uxorem: [id] si ímpetro,
quid álias malim quam hódie has fieri núptias?
nam gnátus quod pollícitust, haud dubiúmst mihi,
si nólit, quin eum mérito possim cógere.
atque ádeo in ipso témpore eccum ipsum óbuiam [Chremem].

iii SIMO CHREMES

SI. Iubeó Chremetem . . . *CH.* o te ípsum quaerebam. *SI.* ét ego te: optato áduenis.
CH. aliquót me adierunt, éx te auditum qui aíbant hodie núbere
meam fíliam tuo gnáto; id uiso túne an illi insániant.
SI. auscúlta paucis: [et] quíd ego te uelim ét tu quod quaerís scies.
CH. auscúlto: loquere quíd uelis.
SI. per té deos oro et nóstram amicitiám, Chremes,
quae incépta a paruis cum aétate adcreuít simul,
perque únicam gnatám tuam et gnatúm meum,
quoius tíbi potestas súmma seruandí datur,
ut me ádiuues in hác re atque ita uti núptiae
fuerúnt futurae, fíant. *CH.* ah, ne me óbsecra:
quasi hóc te orando a me ímpetrare opórteat.
alium ésse censes núnc me atque olim quóm dabam?
si in rémst utrique ut fíant, accersí iube;
sed si éx ea re plús malist quam cómmodi
utríque, id oro te ín commune ut cónsulas,
quasi si ílla tua sit Pámphilique ego sím pater.

532 Chremem *Fleckeisen seclusit*: *alii* obuiam 533 optato aduenis *Simoni continuat Dziatzko*: *Chremeti tribuont* Σ 534 nubere *et* filiam *metri concinnioris gratia transposuit Fleckeisen* 536 et *seclusit Spengel* 548 oro te *Fabricius*: te oro Σ: te obsecro *Fleckeisen* 549 quasi si *D et Donatus in lemm.*: quasi *cett.* si *D*: *om. cett.*

SI. immo íta uolo itaque póstulo ut fiát, Chremes,
neque póstulem abs te, ni ípsa res moneát. *CH.* quid est?
SI. iraé sunt inter Glýcerium et gnatum. *CH.* aúdio.
SI. ita mágnae ut sperem pósse auelli. *CH.* fábulae!
SI. profécto sic est. *CH.* síc hercle ut dicám tibi:
amántium irae amóris integrátiost.
SI. em, id te óro ut ante eámus, dum tempús datur
dumque eíus lubido occlúsast contuméliis;
prius quam hárum scelera et lácrumae confictaé dolis
reddúcunt animum aegrótum ad misericórdiam,
uxórem demus. spéro consuetúdine et
coniúgio liberáli deuinctúm, Chremes,
dein fácile ex illis sése emersurúm malis.
CH. tibi ita hóc uidetur; át ego non posse árbitror
neque illum hánc perpetuo habére neque me pérpeti.
SI. qui scís ergo istuc, nísi periclum féceris?
CH. at istúc periclum in fília fierí grauest.
SI. nempe íncommoditas dénique huc omnís redit,
si euéniat, quod di próhibeant, discéssio.
at sí corrigitur, quót commoditatés uide:
princípio amico fílium restítueris,
tibi génerum firmum et fíliae inueniés uirum.
CH. quid istíc? si ita istuc ánimum induxti esse útile,
noló tibi ullum cómmodum in me claúdier.
SI. meritó te semper máxumi fecí, Chremes.
CH. sed quíd aïs? *SI.* quid? *CH.* qui scís eos nunc díscordare intér se?
SI. ipsús mihi Dauos, qui íntumust eorúm consiliis, díxit;
et ís mihi suadet núptias quantúm queam ut matúrem.
num cénses faceret, fílium nisi scíret eadem haec uélle?

550 Chreme *cum codd. Priscianus*: *sed hic et aliis in locis* Chremes *in uocatiuo praebui* 561 Chreme *DEG et Eugraphius*: chremes *BCP*

tute ádeo iam eius uerba aúdies. heus, éuocate huc Dáuom.
atque éccum uideo ipsúm foras exíre.

iv DAVOS SIMO CHREMES

DA. Ad te ibam. *SI.* quíd namst?
DA. quor úxor non accérsitur? iam aduésperascit. *SI.* aúdin [tu illum]?
ego dúdum non nil uéritus sum, Daue, ábs te, ne facerés idem
quod uólgus seruorúm solet, dolís ut me delúderes
proptérea quod amat fílius. *DA.* egon ístuc facerem? *SI.* crédidi,
idque ádeo metuens uós celaui quód nunc dicam. *DA.* quíd? *SI.* scies;
nam própemodum habeo [tibi] iám fidem. *DA.* tandém cognosti quí siem?
SI. non fúerant nuptiaé futurae. *DA.* quíd? non? *SI.* sed ea grátia
simuláui, uos ut pértemptarem. *DA.* quíd aïs? *SI.* sic res ést. *DA.* uide:
numquam ístuc quiui ego íntellegere. uáh consilium cállidum!
SI. hoc aúdi: ut hinc te intro íre iussi, oppórtune hic fit mi óbuiam. *DA.* hem,
num nám perimus? *SI.* nárro huic quae tu dúdum narrastí mihi.
DA. quid nam aúdio? *SI.* gnatam út det oro, uíxque id exoro. *DA.* óccidi. *SI.* hem,
quid díxisti? *DA.* optume ínquam factum. *SI.* núnc per hunc nullást mora.
CH. domúm modo ibo, ut ádparetur dícam, atque huc renúntio.

579 *Faërnus*: audies uerba Σ 581 tu illum *additamentum quod ex notula in textum irrepsit seclusit Bentley* 586 tibi *seclusit Bentley* 593 dixisti *editores antiqui plurimi*: dixti Σ 594 adparetur *Guyet*: adparentur Σ

SI. nunc te óro, Daue, quóniam solus mi éffecisti has núptias,
DA. ego uéro solus. *SI.* córrigi mihi gnátum porro enítere.
DA. faciam hércle seduló. *SI.* potes nunc, dum ánimus inritátus est.
DA. quiéscas. *SI.* age igitúr, ubi nunc est ípsus? *DA.* mirum ní domist.
SI. ibo ád eum atque eadem haec tíbi quae dixi dícam itidem illi.—*DA.* núllus sum.
quid caúsaest quin hinc ín pistrinum récta proficiscár uia?
nil ést preci locí relictum: iám perturbaui ómnia:
erúm fefelli; in núptias coniéci erilem fílium;
feci hódie ut fierent, ínsperante hoc átque inuito Pámphilo.
em astútias! quod sí quiessem, níl euenissét mali.
sed éccum uideo ipsum: óccidi.
útinam mi esset áliquid hic quo núnc me praecipitém darem!

PAMPHILVS DAVOS v

PA. Ýbi ille est scelus qui pérdidit me? *DA.* périi. *PA.* atque hoc confíteor iure
mi óbtigisse, quándoquidem tam inérs, tam nulli cónsili sum.
séruon fortunás meas me cómmisisse fúttili!
ego prétium ob stultitiám fero: sed inúltum numquam id aúferet.
DA. posthác me incolumem sát scio fore, núnc si deuito hóc malum.
PA. nam quíd ego nunc dicám patri? negábon uelle mé, modo
qui súm pollicitus dúcere? qua audácia id facere aúdeam?

596 corrigi mihi *Fleckeisen*: corrigere mihi Σ: mihi corrigere *uolg.* 599 *Bentley*: quae tibi Σ 606 hic quo Σ: hinc quo *coni. Dziatzko* 607 Vbi . . . me *Dziatzko*: ubi illic est scelus qui me perdidit Σ 608 nulli *Donatus Charisius Priscianus*: nullius *B C E P* 610 ego *Seruius cum E*: ergo Σ id numquam Σ: *transp. Erasmus* 611 fore me Σ: *transp.* me *ut post* posthac *staret Fleckeisen* 613 *Fleckeisen*: qui pollicitus sum ducere qua fiducia facere id audeam Σ *Donatus.*

nec quíd me nunc faciám scio. *DA.* nec me équidem atque id ago sédulo.
dicam áliquid me inuentúrum, ut huic malo áliquam productém moram. *PA.* oh!
DA. sum uísus. *PA.* eho dum, bóne uir, quid aïs? uíden me consiliís tuis
miserum ínpeditum esse? *DA.* át iam expediam. *PA.* expédies? *DA.* certe, Pámphile.
PA. nempe út modo. *DA.* immo mélius spero. *PA.* oh, tíbi ego ut credam, fúrcifer?
tu rem ínpeditam et pérditam restítuas? em quo frétus sim,
qui me hódie ex tranquillíssuma re cóniecisti in núptias.
án non dixi esse hóc futurum? *DA.* díxti. *PA.* quid meritú's? *DA.* crucem.
séd sine paululum ád me redeam: iam áliquid dispiciam. *PA.* eí mihi,
quóm non habeo spátium, ut de te súmam supplicium, út uolo!
námque hoc tempus praécauere míhi me, haud te ulciscí sinit.

ACTVS IV

CHARINVS PAMPHILVS DAVOS

CH. Hócine [est] crédibile aút memorábile,
tánta uecórdia innáta quoiquam út siet
út malis gaúdeant átque ex incómmodis
álteriús sua ut cómparent cómmoda? ah,

614 equidem *Dziatzko*: quidem Σ 615 productem *Donatus*: producam Σ oh *Fleckeisen*: ohe Σ 616 sum uisus *et* consiliis tuis *Fleckeisen*: uisus sum *et* tuis consiliis Σ 619 sim *schol.*: siem Σ *et Donatus in lemm.* 625 est *secl. Bentley*

ídnest uerum? ímmo id est péssumum hominúm genus,
dénegandí modo quís pudor paúlum adest;
póst ubi témpust promíssa iam pérfici,
túm coactí necessário se áperiunt.
[ét timent dénegare ét tamen rés premit.]
íbi tum eorum ínpudentíssuma orátiost
'quis tú 's? quis mi 's? quor meám tibi?
heus, próxumus sum egomét mihi.'
at támen 'ubi fides?' sí roges,
níl pudent hic, úbi opust; ílli ubi
nil ópus est, ibi ueréntur.
séd quid agam? adeamne ád eum et cum eo iniúriam hanc expóstulem?
íngeram mala múlta? atqui aliquis dícat 'nil promóueris':
multúm: molestus cérte ei fuero atque ánimo morem géssero.
PA. Charíne, et me et te inprúdens, nisi quid dí respiciunt, pérdidi.
CH. ítane 'inprudens'? tándem inuentast caúsa: soluistí fidem.
PA. quíd 'tandem'? *CH.* etiam núnc me ducere ístis dictis póstulas?
PA. quíd istuc est? *CH.* postquám me amare díxi, conplacitást tibi.
heú me miserum quí tuom animum ex ánimo spectauí meo!
PA. fálsus es. *CH.* non tíbi sat esse hoc uísum solidumst gaúdium,
ní me lactassés amantem et fálsa spe prodúceres?
hábeas. *PA.* habeam? ah, néscis quantis ín malis uorsér miser

629 *Fleckeisen*: genus hom. pess. Σ 630 denegandi *Klette*: in denegando Σ 633 denegare *post* premit *ponunt* Σ: *transp. Spengel*: *totum uersum secl. Klette et alii* 637 pudent *cum F Bentley*: pudet *cett.* illi *Donatus*: illic Σ 638 ibi *add.* D^2 640 atqui *Bothe*: atque Σ 647 non *Spengel*: nonne Σ sat *Fleckeisen*: satis *codd.* 648 ni *Dziatzko*: nisi Σ

quantásque hic consiliís suis [mihi] confláuit sollicitúdines
meus cárnufex. *CH.* quid istúc tam mirumst dé te si exemplúm capit?
PA. haud ístuc dicas, sí cognoris uél me uel amorém meum.
CH. scio: cúm patre altercásti dudum et ís nunc proptereá tibi
suscénset nec te quíuit hodie cógere illam ut dúceres.
PA. immo étiam, quo tu mínus scis aerumnás meas,
haec núptiae non ádparabantúr mihi
nec póstulabat núnc quisquam uxorém dare.
CH. scio: tú coactus tuá uoluntate és. *PA.* mane:
non dúm scis. *CH.* scio equidem íllam ducturum ésse te.
PA. quor me énicas? hoc aúdi: numquam déstitit
instáre, ut dicerém me ducturúm patri;
suadére, orare usque ádeo donec pérpulit.
CH. quis homo ístuc? *PA.* Dauos. *CH.* Dáuos? [*PA.* interturbat. *CH.*] quam ob rem? *PA.* néscio;
nisi mí deos [satis scio] fuisse irátos qui auscultáuerim.
CH. factum hóc est, Daue? *DA.* fáctum. *CH.* hem, quid aïs? *ó* scelus!
at tíbi di dignum fáctis exitiúm duint!
eho, díc mi, si omnes húnc coniectum in núptias
inimíci uellent, quód nisi consilium hóc darent?
DA. decéptus sum, at non défetigatús. *CH.* scio.
DA. hac nón successit, ália adgrediemúr uia:
nisi *si* íd putas, quia prímo processít parum,
non pósse iam ad salútem conuorti hóc malum.
PA. immo étiam; nam satis crédo, si aduigiláueris,
ex únis geminas míhi conficies núptias.
DA. ego, Pámphile, hoc tibi pró seruitio débeo,
conári manibus pédibus noctisque ét dies,

650 *Fleckeisen*: suis cons. mihi Σ conflauit *Donatus*: confecit Σ 656 haec *Donatus*: hae Σ 661 ducturum *Donatus*: ducturum esse Σ 663, 664 *secl. Bentley* 665 o *add. Spengel* 668 *Fleckeisen*: hoc consilium Σ 671 si *add. Bentley*

capitís periclum adíre, dum prosím tibi;
tuomst, sí quid praeter spem éuenit, mi ignóscere.
parúm succedit quód ago; at facio sédulo.
uel mélius tute réperi, me missúm face.
PA. cupió: restitue quem á me accepistí locum.
DA. faciam. *PA.* át iam hoc opust. *DA.* hem . . . séd [mane] concrepuit *hínc* a Glycerio óstium.
PA. nil ád te. *DA.* quaero. *PA.* hem, núncin demum? *DA.* at iam hóc tibi inuentúm dabo.

Mysis Pamphilvs Charinvs Davos ii

MY. Iam ubi úbi erit, inuentúm tibi curábo et mecum addúctum
tuom Pámphilum: modo tu, ánime mi, nolí te maceráre.
PA. Mysís. *MY.* quis est? ehem Pámphile, optumé mihi te offers. *PA.* quídnamst?
MY. oráre iussit, sí se ames, era, iám ut ad sese uénias:
uidére aït te cúpere. *PA.* uah, perii: hóc malum integráscit.
sicíne me atque illam operá tua nunc míseros sollicitári!
nam idcírco accersor núptias quod mi ádparari sénsit.
CH. quibus quídem quam facile pótuerat quiésci, si hic quiésset!
DA. age, si híc non insanít satis sua spónte, instiga. *MY.* atque édepol
ea rés est, proptereáque nunc misera ín maerorest. *PA.* Mýsis,
per omnís tibi adiuró deos numquam eám me desertúrum,
non sí capiundos míhi sciam esse inimícos omnis hómines.
hanc mi éxpetiui: cóntigit; conuéniunt mores: uáleant
qui intér nos discidiúm uolunt: hanc nísi mors mi adimet némo.

682 mane *secl. Bentley qui etiam* hinc *add.* 686 ehem *pro* hem *Bentley* quidnam *Fleckeisen*: quid Σ 689 sollicitari *Bentley*: sollicitarier Σ

MY. resipísco. *PA.* non Apóllinis magis uérum atque hoc respónsumst.
si póterit fieri ut né pater per mé stetisse crédat,
quo mínus haec fierent núptiae, uoló; sed si id non póterit,
id fáciam, in procliuí quod est, per mé stetisse ut crédat.
quis uídeor? *CH.* miser, aeque átque ego. *DA.* consílium quaero. *PA.* fórtis!
scio, quód conere . . . *DA.* hoc égo tibi profécto effectum réddam.
PA. iam hoc ópus est. *DA.* quin iam habeó. *CH.* quid est? *DA.* huic, nón tibi habeo, ne érres.
CH. sat hábeo. *PA.* quid faciés? cedo. *DA.* dies híc mi ut satis sit uéreor
ad agéndum: ne uocíuom [esse] me nunc ád narrandum crédas:
proinde hínc uos amolímini; nam mi ínpedimento éstis.
PA. ego hanc uísam.—*DA.* quid tu? quo hínc te agis? *CH.* uerúm uis dicam? *DA.* immo étiam:
narrátionis íncipit mi inítium. *CH.* quid me fíet?
DA. eho tu ínpudens, non sátis habes, quod tíbi dieculam áddo,
quantum huíc promoueo núptias? *CH.* Daue, át tamen *DA.* quid érgo?
CH. ut dúcam. *DA.* ridiculum. *CH.* húc face ad me ut uénias, si quid póteris.
DA. quid uéniam? nil habeo. *CH.* át tamen, si quíd. *DA.* age ueniam, sí quid.
CH. domi éro. *DA.* tu, Mysis, dum éxeo, parúmper [me] opperíre hic.
MY. quaprópter? *DA.* ita factóst opus. *MY.* matúra. *DA.* iam inquam hic ádero.

703 quod *pro* quid *Paumier, qui* forti's *pro* fortis *sine necessitate legit in u. 702* 706 *Spengel*: ne uacuum esse nunc me Σ 713 *Spengel*: *alterum* si quid *Charino tribuont* Σ 714 me *secl. Spengel*

MYSIS DAVOS iii

MY. Nilne ésse proprium quoíquam ! di uostrám fidem !
summúm bonum esse eraé putabam hunc Pámphilum,
amícum, amatorém, uirum in quouís loco
parátum ; uerum ex eó nunc misera quém capit
labórem ! facile hic plús malist quam illíc boni.
sed Dáuos exit. mí homo, quid istuc óbsecrost ?
quo pórtas puerum ? *DA.* Mýsis, nunc opus ést tua
mihi ad hánc rem exprompta málitia atque astútia.
MY. quid nam íncepturu's ? *DA.* áccipe a me hunc ócius
atque ánte nostram iánuam adpone. *MY.* óbsecro,
humíne ? *DA.* ex ara hinc súme uerbenás tibi
atque eás substerne. *MY.* quam ób rem id tute nón facis ?
DA. quia, sí forte opus sit ád erum iurató mihi
non ádposisse, ut líquido possim. *MY.* intéllego :
noua núnc religio in te ístaec incessít. cedo !
DA. moue ócius te, ut quíd agam porro intéllegas.
pro Iúppiter ! *MY.* quid est ? *DA.* spónsae pater intéruenit.
repúdio quod consílium primum inténderam.
MY. nescio quid narres. *DA.* égo quoque hinc ab déxtera
ueníre me adsimulábo : tu ut subséruias
orátioni, ut quómque opus sit, uerbís uide.
MY. ego quíd agas nil intéllego ; sed sí quid est
quod méa opera opus sit uóbis, ut tu plús uides,
manébo, ne quod uóstrum remorer cómmodum.

CHREMES MYSIS DAVOS iv

CH. Reuórtor, postquam quae ópus fuere ad núptias
gnataé paraui, ut iúbeam accersi. séd quid hoc ?

717 putabam *D* : putaui *cett.* 728 iurato *Bentley* : iusiurandum Σ 729 adposisse] apposisse *E* : apposuisse *cett.* 738 ut *Guyet* : aut Σ *et Donatus*

puer hérclest. mulier, tu ádposisti hunc? *MY.* úbi illic est?
CH. non míhi respondes? *MY.* núsquam est. uae miseraé mihi!
relíquit me homo atque ábiit. *DA.* di uostrám fidem,
apud fórum quid turbaest! quíd illic hominum lítigant!
tum annóna carast. quíd dicam aliud néscio.
MY. quor tu óbsecro hic me sólam? *DA.* hem, quae haec est fábula?
eho Mýsis, puer hic úndest? quisue huc áttulit?
MY. satin sánu's qui me id rógites? *DA.* quem igitúr rogem
qui hic néminem alium uídeam? *CH.* miror únde sit.
DA. dictúra es quod rogo? *MY.* aú! *DA.* concede ad déxteram.
MY. Delíras: non tute ípse . . .? *DA.* uerbum sí mihi
unúm praeter quam quód te rogo faxís: caue!
male dícis? undest? díc clare. *MY.* a nobís. *DA.* hahae!
mirúm uero, inpudénter mulier sí facit
meretríx! *CH.* ab Andriást [ancilla] haec, quantum intéllego.
DA. adeón uidemur uóbis esse idónei,
in quíbus sic inludátis? *CH.* ueni in témpore.
DA. propera ádeo puerum tóllere hinc ab iánua.
mané: caue quoquam ex ístoc excessís loco!
MY. di te éradicent! íta me miseram térritas.
DA. tibi égo dico an non? *MY.* quíd uis? *DA.* at etiám rogas?
cedo, quóium puerum hic ádposisti? díc mihi.
MY. tu néscis? *DA.* mitte id quód scio: dic quód rogo.

742 adposisti *Ritschl*: tun posuisti *BCEP*: tun apposuisti *DG*: tu *edd. uett.* 745 *Fleckeisen*: quid turbaest apud forum Σ *et Donatus* 751 dictura es *Bentley*: dictura's *Fleckeisen*: dicturan es *uel* dicturane es Σ 753 praeter quam *uolg.*: praetera quod *uel* praetereaquam Σ 756 *uerbum seclusum habent et* Σ *et cum Donato Eugraphius*: *secl. Paumier*

MY. uostrí. *DA.* quoius nostri? *MY.* Pámphili. *CH.* hem. *DA.* quid? Pámphili?
MY. eho, an nón est? *CH.* recte ego sémper fugi has núptias.
DA. o fácinus animum aduórtendum! *MY.* quid clámitas?
DA. quemne égo heri uidi ad uós adferri uésperi?
MY. o hóminem audacem! *DA.* uérum: uidi Cántharam
suffárcinatam. *MY.* dís pol habeo grátiam,
quom in páriundo aliquot ádfuerunt líberae.
DA. ne illa íllum haud nouit, quóia causa haec íncipit:
'Chremés si puerum pósitum ante aedis uíderit,
suam gnátam non dabít': tanto hercle mágis dabit.
CH. non hércle faciet. *DA.* núnc adeo, ut tu sís sciens,
nisi púerum tollis, iám ego hunc in mediám uiam
prouóluam teque ibídem peruoluam ín luto.
MY. tu pól homo non es sóbrius. *DA.* fallácia
alia áliam trudit: iám susurrari aúdio
ciuem Átticam esse hanc. *CH.* hém. *DA.* 'coactus légibus
eam uxórem ducet.' *MY.* eho, óbsecro, an non cíuis est?
CH. ioculárium in malum ínsciens paene íncidi.
DA. quis hic lóquitur? o Chremés, per tempus áduenis:
auscúlta. *CH.* audiui iam ómnia. *DA.* ain tu? haec ómnia?
CH. audíui, inquam, a princípio. *DA.* audistin, óbsecro? em
scelera: hánc iam oportet ín cruciatum hinc ábripi.
hic est ílle: non te crédes Dauom lúdere.
MY. me míseram! nil pol fálsi dixi, mí senex.
CH. noui ómnem rem. est Simo íntus? *DA.* est.— *MY.* ne me áttigas,

765 hem *Daui est in* Σ: *Chremeti tribuit Fleckeisen* 767 animaduertendum, *ut semper* Σ [au *add. Fleckeisen*] 772 quoia *Brandt*: cuius Σ 784 ain *Fleckeisen*: an Σ 785 em *Wagner*: hem Σ 787 non te credes *DP*: non te credas *cett. et uolg.*: ne te credas *Fleckeisen* 789 attigas *Paumier*: attingas Σ

sceléste. si pol Glycerio non ómnia haec . . .
DA. eho inépta, nescis quíd sit actum? *MY.* quí sciam?
DA. hic sócer est. alio pácto haud poterat fíeri
ut scíret haec quae uólumus. *MY.* hem, praedíceres.
DA. paulum ínteresse cénses, ex animo ómnia,
ut fért natura, fácias an de indústria?

v CRITO MYSIS DAVOS

CR. In hác habitasse plátea dictumst Chrýsidem,
quae sése inhoneste optáuit parere hic dítias
potiús quam in patria honéste pauper uíueret:
eius mórte ea ad me lége redierúnt bona.
sed quós perconter uídeo: saluete. *MY.* óbsecro,
estne híc quem uideo Críto sobrinus Chrysidis?
is ést. *CR.* o Mysis, sálue! *MY.* saluos sís, Crito.
CR. itan Chrysis? hem. *MY.* nos quídem pol miseras pérdidit.
CR. quid uós? quo pacto hic? sátine recte? *MY.* nósne? sic:
ut químus, aiunt, quándo ut uolumus nón licet.
CR. quid Glýcerium? iam hic suós parentis répperit?
MY. utinam! *CR.* án non dum etiam? haud aúspicato huc me áttuli;
nam pól, si id scissem, númquam huc tetulissém pedem.
sempér eï dictast ésse haec atque habitást soror;
quae illíus fuerunt póssidet: nunc me hóspitem
litís sequi, quam id míhi sit facile atque útile,
aliórum exempla cómmonent. simul árbitror,
iam aliquem ésse amicum et défensorem ei; nám fere

797 diuitias Σ   801 *Fleckeisen*: quem (quid) uideo? estne hic . . . chrisidis Σ   805 sic ut quimus *Donatus et schol.*   807 attuli *cum Prisciano Bentley*: appuli Σ   809 eï *cum G Bentley*: eius *cum* enim *superscr. D*: enim *Donatus*   811 id *Donatus cum D in ras. et* E^1: hic *cett. et Donatus ad Hec. iv. 4. 25.*

grandícula iam proféctast illinc : clámitent
me sýcophantam, heréditatem pérsequi
mendícum. tum ipsam déspoliare nón lubet.
MY. o óptume hospes ! pól, Crito, antiquom óbtines.
CR. duc me ád eam, quando huc uéni, ut uideam. *MY.* máxume.
DA. sequar hós : me nolo in témpore hoc uideát senex.

ACTVS V

CHREMES SIMO

CH. Sátis iam satis, Simó, spectata ergá te amicitiást mea ;
sátis pericli incépi adire : orándi iam finém face.
dúm studeo obsequí tibi, paene inlúsi uitam fíliae.
SI. ímmo enim nunc quom máxume abs te póstulo atque oró, Chremes,
út beneficium uérbis initum dúdum nunc re cómprobes.
CH. uíde quam iniquos sís prae studio : dúm id efficias quód cupis,
néque modum benígnitatis néque quid me ores cógitas ;
nám si cogités, remittas iám me onerare iniúriis.
SI. quíbus ? *CH.* at rogitas ? pérpulisti me, út homini adulescéntulo
ín alio occupáto amore, abhórrenti ab re uxória,
fíliam ut darem ín seditionem átque in incertas núptias,
eíus labore atque eíus dolore gnáto ut medicarér tuo.
ímpetrasti : incépi, dum res tétulit. nunc non fért : feras.
íllam hinc ciuem esse áiunt ; puer est nátus : nos missós face.
SI. pér ego te deos óro, ut ne illis ánimum inducas crédere,
quíbus id maxume útilest, illum ésse quam detérrumum.

814 grandicula *Fleckeisen* : grandiuscula *et* crandiuscula Σ 819 *Fleckeisen* : nolo me Σ 823 quom *Fleckeisen* : cum *Donatus et Eugraphius* : quam Σ

núptiarum grátia haec sunt fácta atque incepta ómnia.
úbi ea causa quam ób rem haec faciunt érit adempta his, désinent.
CH. érras : cum Dauo égomet uidi iúrgantem ancillám. *SI.* scio.
CH. uéro uoltu, quom íbi me adesse neúter tum praesénserat.
SI. crédo et id factúras Dauos dúdum praedixít mihi ;
ét nescio qui id tíbi sum oblitus hódie, ac uolui, dícere.

ii DAVOS CHREMES SIMO DROMO

DA. Ánimo nunciam ótioso esse ímpero *CH.* em Dauóm tibi !
SI. únde egreditur ? *DA.* meó praesidio atque hóspitis. *SI.* quid illúd malist ?
DA. égo commodiorem hóminem, aduentum, témpus non uidí. *SI.* scelus,
quém nam hic laudat ? *DA.* ómnis res est iam ín uado. *SI.* cesso ádloqui ?
DA. érus est : quid agam ? *SI.* o sálue, bone uir. *DA.* éhem Simo, o nostér Chremes,
ómnia adparáta iam sunt íntus. *SI.* curastí probe.
DA. úbi uoles accérse. *SI.* bene sane ; íd enim uero hinc núnc abest.
étiam tu hoc respónde, quid istic tíbi negotist ? *DA.* míhine ? *SI.* ita.
DA. míhin ? *SI.* tibi ergo. *DA.* módo *huc* ii intro *SI.* quási ego quam dudúm rogem.
DA. cúm tuo gnato una. *SI.* ánne est intus Pámphilus ? cruciór miser !

836 facta D^2 : ficta *C G P et Eugraph. in lemm.* 841 qui id *Bothe* : quid Σ *et Donatus* : qui *uolg.* 849 responde Σ *et Seruius ad Aen. xi. 373* : respondes *Donatus bis in lemm., quem sequitur Umpfenbach* 850 huc *add. et* intro ii *transp. Fleckeisen*

ého, non tu dixti ésse inter eos ínimicitias, cárnufex?
DA. súnt. *SI*. quor igitur híc est? *CH*. quid illum cénses? cum illa lítigat.
DA. ímmo uero indígnum, Chremes, iam fácinus faxo ex me aúdies.
néscio qui senéx modo uenit, éllum, confidéns catus:
quóm faciem uideás, uidetur ésse quantiuís preti:
trístis ueritás inest in uóltu atque in uerbís fides.
SI. quíd nam adportas? *DA*. níl equidem, nisi quód illum audiui dícere.
SI. quíd aït tandem? *DA*. Glýcerium se scíre ciuem esse Átticam. *SI*. hem,
Drómo, Dromo. *DA*. quid ést? *SI*. Dromo. *DA*. audi. *SI*. uérbum si addiderís . . . ! Dromo.
DA. audi óbsecro. *DR*. quid uís? *SI*. sublimen íntro hunc rape, quantúm potest.
DR. quem? *SI*. Dáuom. *DA*. quam ob rem? *SI*. quía lubet. rape ínquam. *DA*. quid fecí? *SI*. rape.
DA. si quícquam inuenies mé mentitum, occídito. *SI*. nil aúdio:
egó iam te commótum reddam. *DA*. támen etsi hoc uerúmst? *SI*. tamen.
cura ádseruandum uínctum, atque audin? quádrupedem constríngito.
age núnciam: ego pol hódie, si uiuó, tibi
osténdam quid erum sít pericli fállere,
et illí patrem. *CH*. ah, ne saéui tanto opere. *SI*. ó Chremes,
pietátem gnati! nónne te miserét mei?

852 dixti *edd. ant.*: dixtin Σ, *fort. recte, ut* inimicitias *quinque syllabarum sit* 857 ueritas *cum* C^1 *Donatus ad Eun. v. I. 22*: seueritas *cum cett. Seruius ad Aen. x. 612 et Georg. iii. 37*: tristis est seueritas *Fleckeisen* 861 sublimen *Fleckeisen*: sublimem Σ intro hunc rape *DEG*: intro rape hunc *BCP*: sublimem hunc intro rape *uolg.* 864 *sic* Σ *nisi quod* ego *om. P*: ego te continuo mutum reddam *Fleckeisen* 867 *Fleckeisen*: erum quid Σ

tantúm laborem cápere ob talem fílium!
age Pámphile, exi Pámphile: ecquid té pudet?

iii PAMPHILVS SIMO CHREMES

PA. Quis mé uolt? perii, páter est. *SI.* quid aïs, ómnium . . .? *CH.* ah,
rem pótius ipsam díc ac mitte mále loqui.
SI. quasi quícquam in hunc iam gráuius dici póssiet.
ain tándem, ciuis Glýceriumst? *PA.* ita praédicant.
SI. 'ita praédicant'? o ingéntem confidéntiam!
num cógitat quid dícat? num factí piget?
uide, num éius color pudóris signum usquam índicat?
adeo ínpotenti esse ánimo, ut praeter cíuium
morem átque legem et suí uoluntatém patris
tamen hánc habere stúdeat cum summó probro!
PA. me míserum! *SI.* hem, modone id démum sensti, Pámphile?
olim ístuc, olim, quom íta animum induxtí tuom,
quod cúperes aliquo pácto efficiundúm tibi,
eodém die istuc uérbum uere in te áccidit.
sed quíd ego? quor me excrúcio? quor me mácero?
quor meám senectutem huíus sollicito améntia?
an ut pro huíus peccatis égo supplicium súfferam?
immo hábeat, ualeat, uíuat cum illa. *PA.* mí pater!
SI. quid 'mí pater'? quasi tu húius indigeás patris.
domus, úxor, liberi ínuenti inuitó patre;
addúcti qui illam hinc cíuem dicant: uíceris.
PA. patér, licetne paúca? *SI.* quid dicés mihi?
CH. tamén, Simo, audi. *SI.* ego aúdiam? quid aúdiam,
Chremés? *CH.* at tandem dícat. *SI.* age dicát, sino.
PA. égo me amare hanc fáteor; si id peccárest, fateor íd quoque.

879 adeo *Bentley*: adeon Σ 882 sensti *edd. ant.*: sensisti Σ
888 *Hic incipit codex Bembinus* (*A*), *cuius pars tota superior abscissa est*

tíbi, pater, me dédo : quiduis óneris inpone, ímpera.
uís me uxorem dúcere ? hanc amíttere ? ut poteró feram.
hóc modo te obsecro, út ne credas á me adlegatum húnc senem :
síne me expurgem atque íllum huc coram addúcam. *SI.* adducas ? *PA.* síne, pater.
CH. aéquom postulát : da ueniam. *PA.* síne te hoc exorém. *SI.* sino.
quíduis cupio, dúm ne ab hoc me fálli comperiár, Chremes.
CH. pró peccato mágno paulum súpplici satis ést patri.

CRITO CHREMES SIMO PAMPHILVS iv

CR. Mítte orare. una hárum quaeuis caúsa me ut faciám monet,
uél tu uel quod uérumst uel quod ípsi cupio Glýcerio.
CH. Ándrium ego Critónem uideo ? cérte ist. *CR.* saluos sís, Chremes.
CH. quíd tu Athenas ínsolens ? *CR.* euénit. sed hicinést Simo ?
CH. híc Simost. *CR.* men quaéris ? *SI.* eho tu, Glýcerium hinc ciuem ésse aïs ?
CR. tú negas ? *SI.* itan húc paratus áduenis ? *CR.* qua ré ? *SI.* rogas ?
túne inpune haec fácias ? tune hic hómines adulescéntulos
ínperitos rérum, eductos líbere, in fraudem ínlicis ?
sóllicitando et póllicitando eorum ánimos lactas ? *CR.* sánun es ?
SI. ác meretriciós amores núptiis conglútinas ?

898 *Fleckeisen* : hanc uis amittere *cum* Σ *Donat.* : hanc uis mittere *uolg.* 903 paulum *edd. ant.* : paululum *cum* Σ *Donat. et Eugraphius* 906 ist *scripsi coll.* rest *pro* res est, satiust *pro* satius est *etc.* 908 *Fleckeisen* : CH. hic. CR. Simo men *C* : *codd. alii aliter* 909 qua re *C*[1] : qua de re *cett.* 912 *Ab hoc uersu incipit fragmentum Vindobonense* lactas *cum* *D*[1] *Donatus et Eugraphius* : iactas *cett.*

PA. périi, metuo ut súbstet hospes. *CH.* sí, Simo, hunc norís satis,
nón ita arbitrére : bonus est híc uir. *SI.* hic uir sít bonus?
ítane adtemperáte euenit, hódie in ipsis núptiis
út ueniret, ántehac numquam ? est uéro huic credundúm, Chremes.
PA. ní metuam patrem, hábeo pro illa re íllum quod moneám probe.
SI. sýcophanta. *CR.* hem. *CH.* síc, Crito, est hic : mítte. *CR.* uideat quí siet.
sí mihi perget quaé uolt dicere, éa quae non uolt aúdiet.
égo istaec moueo aut cúro ? non tu tuóm malum aequo animó feras ?
nam égo quae dico uéra an falsa audíerim, iam scirí potest.
Átticus quidam ólim naui frácta ad Andrum eiéctus est
ét istaec una párua uirgo. túm ille egens forte ádplicat
prímum ad Chrysidís patrem se. *SI.* fábulam inceptát. *CH.* sine.
CR. ítane uero obtúrbat ? *CH.* perge tu. *CR.* ís mihi cognatús fuit
qui eúm recepit. íbi ego audiui ex íllo sese esse Átticum.
ís ibi mortuóst. *CH.* eius nomen ? *CR.* nómen tam cito ? *PA.* Phánia. *CH.* hem,
perií ! *CR.* uerum hercle opínor fuisse Pbániam ; hoc certó scio,
Rhamnúsium se aiébat esse. *CH.* o Iúppiter! *CR.* eadem haéc, Chremes,
multi álii in Andro tum aúdire. *CH.* utinam id sít quod spero ! eho, díc mihi,

920 perget *A* : pergit *Donatus in lemm.* 921 moueo Σ : moneo *A et fort. E* feras *A* : feres Σ 922 audierim *A* : audieris A^2Σ 926 perge tu *Bentley* : perge. CR. tum is *codd.* 928 *sic Bentley* : cito tibi Phania *A* : cito tibi Σ 931 tum audire *Fleckeisen* : tum audiuere *ABCEP* : tum audiere *DGV* : tum *eiecit Bentley*

quid eám tum? suamne esse aíbat? *CR.* non. *CH.* quoiam ígitur? *CR.* fratris fíliam.
CH. certé meast. *CR.* quid aïs? *SI.* quid tu aïs? *PA.* árrige auris, Pámphile!
SI. qui id crédis? *CH.* Phania íllic frater méus fuit. *SI.* noram ét scio.
CH. is béllum hinc fugiens méque in Asiam pérsequens proficíscitur:
tum illám ueritust relínquere hic. postílla nunc primum aúdio
quid illó sit factum. *PA.* uíx sum apud me: ita ánimus commotúst metu
spe gaúdio, mirándo tanto tám repentino hóc bono.
SI. ne istám multimodis tuam ínueniri gaúdeo. *PA.* credó, pater.
CH. at scrúpulus mi etiam únus restat quí me male habet. *PA.* dígnus es;
cum tuá religione, ódium, nodum in scírpo quaeris. *CR.* quíd istud est?
CH. nomén non conuenít. *CR.* fuit hercle huic áliud paruae. *CH.* quód, Crito?
num quíd meministi? *CR.* id quaéro. *PA.* egon huius mémoriam patiár meae
uoluptáti obstare, quóm ego possim in hác re medicarí mihi?
heus, Chrémes, quod quaeris, Pásibulast. *CH.* *Pásibula?* ipsást. *CR.* east.
PA. ex ípsa audiui míliens. *SI.* omnís nos gaudere hóc, Chremes,

933 quiduis *A qui haec uerba Simoni dat et* quid tu ais *Pamphilo* 934 qui id *Fleckeisen*: quid *A* 936 *sic uerba ordinaui ego*: tum illam relinquere hic est ueritus *codd.* postilla A^2Σ: posilla *A*: postid *Spengel* 939 multimodis *A et Eugraph. in lemm.*: multis modis *cum* Σ *Donatus* 940 *Ritschl*: at mihi unus scrupulus etiam *codd.* 941 odium *AC*: odio *cett.* istud *Luchs*: istuc *codd.* 945 *sic A nisi quod* Pasibula *geminauit Luchs*: non patiar heus chreme *BCDEGPV* 946 *Fleckeisen*: milliens audiui *codd.*

te crédo credere. *CH.* íta me di ament, crédo. *PA.* quod restát, pater . . .
SI. iam dúdum res reddúxit me ipsa in grátiam. *PA.* o lepidúm patrem!
de uxóre, ita ut possédi, nil mutát Chremes? *CH.* causa óptumast;
nisi quíd pater aït áliud. *PA.* nempe id? *SI.* scílicet. *CH.* dos, Pámphile, est
decém talenta. *PA.* accípio. *CH.* propero ad fíliam. eho mecúm, Crito;
nam illám me credo haud nósse. — *SI.* quor non íllam huc transferrí iubes?
PA. recte ádmones: Dauo égo istuc dedam iám negoti. *SI.* nón potest.
PA. qui? *SI.* quía habet aliud mágis ex sese et máius. *PA.* quid nam? *SI.* uínctus est.
PA. patér, non recte uínctust. *SI.* haud ita iússi. *PA.* iube solui, óbsecro.
SI. age fíat. *PA.* at matúra. *SI.* eo intro. *PA.* o faústum et felicém diem!

V CHARINVS PAMPHILVS DAVOS

CH. Quíd agat Pamphilús prouiso. atque éccum. *PA.* me aliquis fórs putet
nón putare hoc uérum, at mihi nunc síc esse hoc uerúm lubet.
égo deorum uítam eapropter sémpiternam esse árbitror
quód uoluptates eórum propriae súnt; nam mi inmortálitas
pártast, si nulla aégritudo huic gaúdio intercésserit.
séd quem ego mihi potíssumum optem, quoí nunc haec narrém, dari?

947 cedere *A* quod Σ: quid *A* 953 qui non potest *BCEGP* 956 felicem hunc diem Σ *praeter* G^1 957 *Fleckeisen*: prouiso quid agat pamphilus . . . aliquis forsitan me putet *codd.* 959 eapropter *Bentley cum Seruio ad Ecl. vii. 31*: propterea *codd.* 962 optem *A*: exoptem Σ

CH. quíd illud gaudist? *PA.* Dáuom uideo. némost quem mallem ómnium;
nam húnc scio mea sólide solum gáuisurum gaúdia.
DA. Pámphilus ubi nam híc est? *PA.* Daue. *DA.* quís homost? *PA.* ego sum. *DA.* o Pámphile.
PA. néscis quid mi obtígerit. *DA.* certe; séd quid mi obtigerít scio.
PA. ét quidem ego. *DA.* more hóminum euenit út quod sum nanctús mali
príus resciscerés tu quam ego illud quód tibi euenít boni.
PA. Glýcerium mea suós parentis répperit. *DA.* factúm bene! *CH.* hem!
PA. páter amicus súmmus nobis. *DA.* quís? *PA.* Chremes. *DA.* Narrás probe.
PA. néc mora ullast quín iam uxorem dúcam. *CH.* num ille sómniat
éa quae uigilans uóluit? *PA.* tum de púero, Daue . . . *DA.* ah, désine!
sólus es quem díligant di. *CH.* sáluos sum, si haec uéra sunt.
cónloquar. *PA.* quis homóst? [o] Charine, in témpore ipso mi áduenis.
CH. béne factum. *PA.* audisti? *CH.* ómnia. age, me in tuís secundis réspice.
túos est nunc Chremés: facturum quaé uoles scio esse ómnia.
PA. mémini: atque adeo lóngumst illum me éxspectare dum éxeat.
séquere hac me *intro*; intús apud Glyceriúmst nunc. tu, Daue, ábi domum,
própera, accerse hinc qui aúferant eam. quíd stas? quid cessás? *DA.* eo.

963 mallem *A*: malim Σ 965 *noua scaena est in DGV* 967 sum *Fleckeisen*: sim *codd.* 971 iam *cum BCP Bentley*: eam *cett.* 973 es *Bentley*: est *codd.* 975 audistin *A*: hem *uel* em audistin Σ secundis *A*: secundis rebus Σ *Donat. Eugraph.* 977 illum *A* nos illum Σ: me *om. Donat. in lemm.* 978 intro *add. Spengel*

ne éxspectetis dum éxeant huc: íntus despondébitur;
íntus transigétur si quid ést quod restet. *CANTOR.* Plaúdite!

ALTER EXITVS SVPPOSITICIVS

PAMPHILVS CHARINVS CHREMES DAVOS

PA. Te éxspectabam: est dé tua re quód agere ego tecúm uolo.
óperam dedi ne me ésse oblitum dícas tuae gnatae álterae:
tíbi me opinor ínuenisse dígnum te atque illá uirum.
CHA. périi, Daue: dé meo amore ac uíta *nunc* sors tóllitur.
CHR. nón noua istaec míhi condiciost, sí uoluissem, Pámphile.
CHA. óccidi, Daue. *DA.* *áh*, mane. *CHA.* perii. *CHR.* id quam ób rem non uolui éloquar.
nón idcirco quód eum omnino adfínem mihi nollem, *CHA.* hém. *DA.* tace.
CHR. séd amicitia nóstra quae est a pátribus nostris trádita,
nón aliquam partém, *sed* studui adaúctam tradi líberis.
núnc quom copia ác fortuna utríque ut obsequerér dedit,
détur. *PA.* bene factum. *DA.* ádi atque age homini grátias. *CHA.* salué, Chremes,
meórum amicorum ómnium mi aequíssume.
quid *múlta uerba?* mihi non minus est gaúdio
me répperisse, ut hábitus antehac fuí tibi,
quam *mi éuenire núnc* id quod *ego* abs te éxpeto.
CHR. animúm, Charine, quócumque adplicáueris,
studium éxinde ut erit, túte existimáueris.
PA. id ita ésse facere cóniecturam ex mé licet.
CHA. aliénus abs te támen qui esses nóueram.
CHR. ita rés est. gnatam tíbi meam Philúmenam
uxórem et dotis séx talenta spóndeo.

4 nunc *add. Guyet*: sortis *pro* sors *melius Fleckeisen* 6 ah *add. Ritschl* 9 sed *add. Dziatzko* 11 adi *Ritschl*: abi *uel* ibi *codd.* 12 aequissume *Fleckeisen*: agissime *codd.* 13 multa uerba *add. Dziatzko* 14, 15 *Dziatzko*: *inuerso ordine uersus praebent codd.* 16 quocumque *Dziatzko*: quoadcumque *codd.*

HEAVTON TIMORVMENOS

INCIPIT · HEAVTON · TIMORVMENOS · TERENTI · GRAECA · EST MENANDRV · ACTA · LVDIS · MEGALENSIB · L · CORNELIO · LENTVLO · L · VALERIO · FLACCO · AEDILIB · CVRVLIB · EGIT AMBIVIVS · TVRPIO · MODOS · FECIT · FLACCVS · CLAVDI ACTA · PRIMVM · TIBIS · INPARIB · DEINDE · DVABVS · DEXTRIS FACTAST · TERTIA · M' · IVVENTIO · TI · SEMPRONIO · COS

5 **actal** *A, qui litteram L ante* Ambiuius *omittit* 6 M. Iunio Tito Sempronio cos *P*: Cn. Cornelio Marco Iuuenio cos *A*: Ium. Iunio *B*: Iuuentio *cett.*

C. SVLPICI APOLLINARIS PERIOCHA

In mílitiam proficísci gnatum Clíniam
amántem Antiphilam cónpulit durús pater
animíque sese angébat facti paénitens.
mox út reuersust, clám patrem deuórtitur
ad Clítiphonem. is amábat scortum Bácchidem.
cum accérseret cupítam Antiphilam Clínia,
ut éius Bacchis uénit amica ac séruolae
habitúm gerens Antíphila: factum id quó patrem
suám celaret Clítipho. hic technís Syri
decém minas meretrículae aufert á sene.
Antíphila Clitiphónis reperitúr soror:
hanc Clínia, aliam Clítipho uxorem áccipit.

PERSONAE

[PROLOGVS]
CHREMES SENEX
MENEDEMVS SENEX
CLITIPHO ADVLESCENS
CLINIA ADVLESCENS
SYRVS SERVOS
DROMO SERVOS
BACCHIS MERETRIX
ANTIPHILA VIRGO
SOSTRATA MATRONA
[CANTHARA] NVTRIX
PHRYGIA ANCILLA
CANTOR

9 suam *Dziatzko*: suum *codd.*

PROLOGVS

L. AMBIVIVS

Nequoí sit uostrum mírum quor partís seni
poëta dederit quaé sunt adulescéntium,
id prímum dicam, deínde quod ueni éloquar.
ex íntegra Graeca íntegram comoédiam
hodié sum acturus Heaúton timorúmenon:
duplex quae ex arguménto facta est símplici.
nouam ésse ostendi et quae ésset: nunc qui scrípserit
et quóia Graeca sít, ni partem máxumam
exístumarem scíre uostrum, id dícerem.
nunc quam ób rem has partis dídicerim paucís dabo.
orátorem esse uóluit me, non prólogum:
uostrúm iudicium fécit: me actorém dedit,
si hic áctor tantum póterit a facúndia
quantum ílle potuit cógitare cómmode,
qui órationem hanc scrípsit quam dictúrus sum.
nam quód rumores dístulerunt máliuoli,
multás contaminásse Graecas, dúm facit
paucás Latinas: íd esse factum hic nón negat
neque sé pigere et deínde facturum aútumat.
habét bonorum exémplum, quo exempló sibi
licére id facere quód illi fecerúnt putat.
tum quód maliuolus uétus poëta díctitat,
repénte ad studium hunc se ádplicasse músicum,
amícum ingenio frétum, haud naturá sua:
arbítrium uostrum, uóstra existumátio
ualébit. qua re orátos omnis uós uolo,
ne plús iniquom póssit quam aequom orátio.

3 *post hunc uersum ponunt uu. 11–15 Dziatzko et Fleckeisen* 6–9 *hos uersus improbant Dziatzko et Fleckeisen, fort. recte* 6 simplici $A^2\Sigma$: duplici *A* 13 si *Bentley*: sed *codd.* 26 *Fleckeisen*: oratos uos omnes *B*: omnis uos oratos *cett.*

facite aéqui sitis, dáte crescendi cópiam,
nouárum qui spectándi faciunt cópiam
sine uítiis. ne ille pró se dictum exístumet,
qui núper fecit séruo currenti ín uia
decésse populum: quór insano séruiat?
eius dé peccatis plúra dicet, quóm dabit
aliás nouas, nisi fínem maledictís facit.
adéste aequo animo, dáte potestatém mihi
statáriam agere ut líceat per siléntium,
ne sémper seruos cúrrens, iratús senex,
edáx parasitus, sýcophanta autem ínpudens,
auárus leno adsídue agendi sínt mihi
clamóre summo, cúm labore máxumo.
mea caúsa causam hanc iústam esse animum indúcite,
ut áliqua pars labóris minuatúr mihi.
nam núnc nouas qui scríbunt nil parcúnt seni:
si quaé laboriósast, ad me cúrritur;
si lénis est, ad álium defertúr gregem.
in hác est pura orátio. experímini
in utrámque partem ingénium quid possít meum.
si númquam auare prétium statui artí meae
et eum ésse quaestum in ánimum induxi máxumum,
quam máxume seruíre uostris cómmodis:
exémplum statuite ín me, ut adulescéntuli
uobís placere stúdeant potius quám sibi.

33 eius de *Fleckeisen*: de illius *codd. uolg.* 48–50 *hi uersus qui iterum in Hec. prol. 49–51 leguntur aptiorem hic habent locum: itaque, quamquam uersus duo priores in A desunt, hic restitui et eundem locum in Hecyra uncinis seclusi: aliter sentiunt Fleckeisen et Wagner et Dziatzko*

ACTVS I

CHREMES MENEDEMVS i

CH. Quamquam haéc inter nos núper notitia ádmodumst
(inde ádeo quom agrum in próxumo hic mercátus es)
nec reí fere sane *hoc* ámplius quicquám fuit:
tamén uel uirtus túa me uel uicínitas,
quod ego ín propinqua párte amicitiaé puto,
facit út te audacter móneam et familiáriter,
quod míhi uidere praéter aetatém tuam
facere ét praeter quam rés te adhortatúr tua.
nam pró deum atque hominúm fidem quid uís tibi?
quid quaéris? annos séxaginta nátus es
aut plús eo, ut conício; in his regiónibus
meliórem agrum neque préti maioris némo habet;
seruós compluris: proínde quasi nemó siet,
ita atténte tute illórum officia fúngere.
numquám tam mane egrédior neque tam uésperi
domúm reuortor quín te in fundo cónspicer
fodere aút arare aut áliquid ferre. dénique
nullúm remittis témpus neque te réspicis.
haec nón uoluptati tíbi esse satis certó scio.
'at enim me quantum hic óperis fiat paénitet.'
quod in ópere faciundo óperae consumís tuae,
si súmas in illis éxercendis, plús agas.
ME. Chremés, tantumne ab ré tuast otí tibi
aliéna ut cures éa quae nil ad te áttinent?

54 quom *Fleckeisen*: quod *codd.* 55 hoc *numerorum gratia add. Dziatzko coll. And. 31* 58 audaciter *A* 64 agrum *ante* in his *stat in codd.*: *transp. Buechelero suadente Dziatzko* 65 seruos compluris *codd.*: serui complures *Guyet uolg.*: seruos non pluris *Bentley* 72 at enim me *Muretus*: ad enim dices *A Eugraph. in lemm.*: ad enim me dices *A*[2]: at enim dices me *cett. et Donatus ad Phorm. 172*

CH. homó sum: humani níl a me alienúm puto.
uel mé monere hoc uél percontarí puta:
rectúmst? ego ut faciam; nón est? te ut detérream.
ME. mihi síc est usus; tíbi ut opus factóst face.
CH. an quoíquamst usus hómini se ut cruciét? *ME.* mihi.
CH. si quíd laborist nóllem. sed quid istúc malist?
quaesó, quid de te tántum meruisti? *ME.* eí mihi!
CH. ne lácruma atque istuc, quídquid est, fac me út sciam:
ne rétice, ne uerére, crede inquám mihi:
aut cónsolando aut cónsilio aut re iúuero.
ME. scire hóc uis? *CH.* hac quidem caúsa qua dixí tibi.
ME. dicétur. *CH.* at istos rástros intereá tamen
adpóne, ne labóra. *ME.* minume. *CH.* quám rem agis?
ME. sine mé, uociuom témpus ne quod dém mihi
labóris. *CH.* non sinam, ínquam. *ME.* ah, non aequóm facis.
CH. hui, tám grauis hos, quaéso? *ME.* sic meritúmst meum.
CH. nunc lóquere. *ME.* filium únicum adulescéntulum
habeo. áh, quid dixi? habére me? immo habuí, Chremes;
nunc hábeam necne incértumst. *CH.* quid ita istúc? *ME.* scies.
est é Corintho hic áduena anus paupércula:
eius fíliam ille amáre coepit pérdite,
prope iam út pro uxore habéret: haec clam me ómnia.
ubi rém resciui, coépi non humánitus
neque ut ánimum decuit aégrotum adulescéntuli
tractáre, sed ui et uía peruolgatá patrum.
cottídie accusábam: 'hem, tibine haec diútius
licére speras fácere me uiuó patre,
amícam ut habeas própe iam in uxorís loco?
errás, si id credis, ét me ignoras, Clínia.

83 ei mihi *BD²E*: eheu *ACFP* 90 uociuom *A*: uaciuom *A²*: uacuum *cett.*

ego té meum esse díci tantispér uolo,
dum quód te dignumst fácies ; sed si id nón facis,
ego quód me in te sit fácere dignum inuénero.
nulla ádeo ex re istuc fít nisi ex nimio ótio.
ego istúc aetatis nón amori operám dabam,
sed in Ásiam hinc abii própter pauperiem átque ibi
simúl rem et gloriam ármis belli répperi.'
postrémo adeo res rédiit : adulescéntulus
saepe éadem et grauiter aúdiendo uíctus est ;
aetáte me putáuit et sapiéntia
plus scíre et prouidére quam se ipsúm sibi :
in Ásiam ad regem mílitatum abiít, Chremes.
CH. quid aïs ? *ME.* clam me profectus mensis trís abest.
CH. ambo áccusandi ; etsi íllud inceptúm tamen
animíst pudentis sígnum et non instrénui.
ME. ubi cómperi ex eis quí fuere ei cónscii,
domúm reuortor maéstus atque animó fere
pertúrbato atque incérto prae aegritúdine.
adsído : adcurrunt sérui, soccos détrahunt ;
uideo álios festináre, lectos stérnere,
cenam ádparare : pró se quisque sédulo
faciébant quo illam míhi lenirent míseriam.
ubi uídeo, haec coepi cógitare 'hem, tót mea
solíus solliciti sínt causa ut me unum éxpleant ?
ancíllae tot me uéstiant ? sumptús domi
tantós ego solus fáciam ? sed gnatum únicum,
quem páriter uti his décuit aut etiam ámplius,
quod illa aétas magis ad haéc utenda idóneast,
eum ego hínc eieci míserum iniustitiá mea !
maló quidem me quóuis dignum députem,

115 *Dziatzko* : *uersus omissus est in A* : putauit me etate et sapientia A^2 : putauit me et aetate et beniuolentia Σ 125 *sic codd.* : inde alii *Bentley schol. Bemb. secutus, qui adnotat ad hunc uersum in re praepropera infinito modo pro indicatiuo usum esse poëtam* 129 solius *codd.* : soli *Fleckeisen* sint *T. Faber* : sunt *codd.*

si id fáciam. nam usque dum ílle uitam illám colet
inopém carens patria ób meas iniúrias,
intérea usque illi dé me suppliciúm dabo
labórans, parcens, quaérens, illi séruiens.'
ita fácio prorsus: níl relinquo in aédibus
nec uás nec uestiméntum: conrasi ómnia.
ancíllas, seruos, nísi eos qui opere rústico
faciúndo facile súmptum exsercirént suom,
omnís produxi ac uéndidi. inscripsi ílico
aedís mercede. quási talenta ad quíndecim
coëgi: agrum hunc mercátus sum: hic me exérceo.
decréui me tantísper minus iniúriae,
Chremés, meo gnato fácere dum fiám miser;
nec fás esse ulla mé uoluptate híc frui,
nisi ubi ílle huc saluos rédierit meus párticeps.
CH. ingénio te esse in líberos lení puto,
et illum óbsequentem sí quis recte aut cómmode
tractáret. uerum néc tu illum satis nóueras
nec te ílle; hoc ubi fit, íbi non uere uíuitur.
tu illúm numquam ostendísti quanti pénderes
nec tíbi illest credere aúsus quae est aequóm patri.
quod si ésset factum, haec númquam euenissént tibi.
ME. ita rés est, fateor: péccatum a me máxumest.
CH. Menedéme, at porro récte spero et illúm tibi
saluom ádfuturum esse híc confido própediem.
ME. utinam íta di faxint! *CH.* fácient. nunc si
cómmodumst,
Dionýsia hic sunt hódie: apud me sís uolo.
ME. non póssum. *CH.* quor non? quaéso tandem ali-
quántulum

143 exsercirent *Paumier*: exercerent *codd.*: 'exercerent resarcirent' *adn. schol. Bemb.* 145 mercede *A*: mercedem A^2 Σ 147 me tantisper *Fleckeisen*: tantisper me *codd.* 148 Chremes AC^1F^2P: Chreme BC^2DEF^1 154 *Fleckeisen*: ibi fit ubi *P*: qui *uel* que fit *A*: qui *cett.*: quod *Bentley et uolg.* 158 maxumest *cum* DE^1 *Fleckeisen*: maximumst *cett.*

tibi párce: idem absens fácere te hoc uolt fílius.
ME. non cónuenit, qui illum ád laborem hinc pépulerim,
nunc me ípsum fugere. *CH.* sícine est senténtia?
ME. sic. *CH.* béne uale. *ME.* et tu. — *CH.* lácrumas excussít mihi
miserétque me eius. séd ut dieï témpus est,
tempúst monere me húnc uicinum Phániam
ad cénam ut ueniat: íbo, uisam sí domist. —
nil ópus fuit monitóre: iam dudúm domi
praesto ápud me esse aiunt. égomet conuiuás moror.
ibo ádeo hinc intro. séd quid crepuerúnt fores
hinc á me? quis nam egréditur? huc concéssero.

CLITIPHO CHREMES ii

CL. Níl adhuc est quód uereare, Clínia: haud quaquam étiam cessant,
ét illam simul cum núntio hic tibi ádfuturam hodié scio.
proín tu sollicitúdinem istam fálsam quae te excrúciat mittas.
CH. quícum loquitur fílius?
CL. páter adest quem uólui: adibo. páter, opportune áduenis.
CH. quíd id est? *CL.* hunc Menedémum nostin nóstrum uicinúm? *CH.* probe.
CL. huic fílium scis ésse? *CH.* audiui esse: ín Asia. *CL.* non ést, pater:
apud nós est. *CH.* quid aïs? *CL.* áduenientem, e náui egredientem ílico
abdúxi ad cenam; nám mihi magna cum eó iam inde [usque] a puéritia
fuit sémper familiáritas. *CH.* uoluptátem magnam núntias.

165 hinc pepulerim *Bentley*: impulerim *codd.* 169 tempust *add. Bentley* 174 *hic uersus deest in A* 176 hic tibi *Fleckeisen*: tibi hic *codd.* 183 magna *habent* AD^1F^2, *om. cett.* usque *om.* F^1, *exhibent cett.*

quam uéllem Menedemum ínuitatum ut nóbiscum esset ámplius,
ut hánc laetitiam nécopinanti prímus obicerem eí domi!
átque etiam nunc témpus est. *CL.* caue fáxis: non opus ést, pater.
CH. quaprópter? *CL.* quia enim incértust etiam quíd se faciat. módo uenit;
timet ómnia, iram pátris et animum amícae se erga ut sít suae.
eam mísere amat; proptér eam haec turba atque ábitio euenít. *CH.* scio.
CL. nunc séruolum ad eam in úrbem misit ét ego nostrum uná Syrum.
CH. quid nárrat? *CL.* quid ille? sé miserum esse. *CH.* míserum? quem minus créderes?
quid rélicuist quin hábeat quae quidem in hómine dicuntúr bona?
paréntis, patriam incólumem, amicos, génus, cognatos, dítias.
atque haéc perinde súnt ut illius ánimust qui ea póssidet:
qui utí scit ei bona; ílli qui non útitur recté mala.
CL. immo ílle fuit senex ínportunus sémper et nunc níl magis
uereór quam ne quid ín illum iratus plús satis faxít, pater.
CH. illícine? sed me réprimam: nam in metu ésse hunc illist útile.
CL. quid túte tecum? *CH.* dícam: ut ut erat, mánsum tamen opórtuit.
fortásse aliquantum iníquior erat praéter eius lubídinem:
paterétur; nam quem férret si paréntem non ferrét suom?
huncíne erat aequom ex móre illius an íllum ex huius uíuere?

188 incertust *Fleckeisen*: incertumst *codd.* 189 patris iram *codd.*: *transp. Fleckeisen* 192 crederes *Lachmann*: crederest *cum codd. Donatus et Seruius*: creduas *coni. Dziatzko* 193 relicuist *edd. ant.*: reliquist *codd.* 194 ditias *edd. ant.*: diuitias *codd.* 199 *Fleckeisen*: illene *et* reprimam me *codd.* 203 *Fleckeisen*: illius more *codd.*

et quód illum insimulat dúrum, id non est; nám parentum iniúriae
uníus modi sunt férme, paulo qui ést homo tolerábilis:
scortári crebro nólunt, nolunt crébro conuiuárier,
praebént exigue súmptum; atque haec sunt támen ad uirtutem ómnia.
uerum ánimus ubi semél se cupiditáte deuinxít mala,
necéssest, Clitiphó, consilia cónsequi consímilia.
scitúmst periclum ex áliis facere tíbi quod ex usú siet.
CL. ita crédo. *CH.* ego ibo hinc íntro, ut uideam nóbis cenae quíd siet.
tu, ut témpus est diéï, uide sis né quo hinc abeas lóngius.

ACTVS II

CLITIPHO i

CL. Quam iníqui sunt patrés in omnis ádulescentis iúdices!
qui aequom ésse censent nós a pueris ílico nascí senes
neque illárum adfinis ésse rerum quás fert adulescéntia.
lubídine ex suá moderantur núnc quae est, non quae olím fuit.
mihi si úmquam filiús erit, ne ille fácili me utetúr patre;
nam et cógnoscendi et ígnoscendi dábitur peccatí locus:
non út meust qui míhi per alium osténdit suam senténtiam.
perii! ís mi, ubi adbibít plus paulò, súa quae narrat fácinora!
nunc aít 'periclum ex áliis facito tíbi quod ex usú siet':
astútus. ne ille haud scít quam mihi nunc súrdo narret fábulam.
magis núnc me amicae dícta stimulant 'dá mihi' atque 'adfér mihi':

216 *Fleckeisen*: ex sua lub. *codd.* 217 facili me *cum* F^2P^2 *Eugraphius*: facillime *A*: facillimo *alii* 219 meust *Fleckeisen*: meus *codd.*

quoi quód respondeám nil habeo; néque me quisquamst míserior.
nam hic Clínia, etsi is quóque suarum rérum sat agitát, tamen
habét bene et pudíce eductam, ignáram artis meretríciae.
meast ínpotens, procáx, magnifica, súmptuosa, nóbilis.
tum quód dem ei, 'recte' est; nám nil esse míhi religiost dícere.
hoc égo mali non prídem inueni néque etiam dum scít pater.

ii CLINIA CLITIPHO

CLIN. Si míhi secundae rés de amore meo éssent, iam dudúm scio
uenÍssent; sed uereór ne mulier me ábsente hic corrúpta sit.
concúrrunt multa opínionem quaé mi *in* animo exaúgeant:
occásio, locus, aétas, mater quoíus sub imperióst mala,
quoi níl iam praeter prétium dulcest. *CLIT.* Clínia. *CLIN.* ei miseró mihi!
CLIT. etiám caues ne uídeat forte hic te á patre aliquis éxiens?
CLIN. faciám; sed nescio quíd profecto mi ánimus praesagít mali.
CLIT. pergín istuc prius diiúdicare quám scis quid uerí siet?
CLIN. si níl mali esset, iam híc adessent. *CLIT.* iam áderunt. *CLIN.* quando istúc '*iam*' erit?
CLIT. non cógitas hinc lóngule esse? et nósti mores múlierum:
dum móliuntur, dúm conantur, ánnus est. *CLIN.* o Clítipho,
timeó. *CLIT.* respira: eccúm Dromonem cúm Syro una: adsúnt tibi.

224 *deest in A* 227 inpotens *Bothe*: potens *codd.* procax *codd.*: petax *Bentley*: petens *Wagner*: *Donatum* (*qui ad Hec. 159 scribit* procax despoliatrix et petax) *illud* petax *ex hoc loco sumpsisse putat Bentley* 232 *sic Bentley nisi quod* eam *sine causa addit*: in *add. ego*: multae opiniones quae mihi animum *codd.*: multae opinionem res quae mi animo *Dziatzko*: multa eam opinionem quae mihi animo *Fleckeisen* 238 iam *add. Paumier*

SYRVS DROMO CLINIA CLITIPHO iii

SY. Aín tu? *DR.* sic est. *SY.* uérum interea, dúm sermones caédimus,
íllae sunt relíctae. *CLIT.* mulier tíbi adest. audin, Clínia?
CLIN. égo uero audió nunc demum et uídeo et ualeo, Clítipho.
DR. mínume mirum: adeo ínpeditae súnt: ancillarúm gregem
dúcunt secum. *CLIN.* périi, unde illi súnt ancillae? *CLIT.* mén rogas?
SY. nón oportuít relictas: pórtant quid rerum! *CLIN.* eí mihi!
SY. aúrum, uestem; et uésperascit ét non nouerúnt uiam.
fáctum a nobis stúltest. abi dum tú, Dromo, illis óbuiam.
própera: quid stas? *CLIN.* uaé mi misero, quánta de spe décidi!
CLIT. quíd istuc? quae res té sollicitat aútem? *CLIN.* rogitas quíd siet?
uíden tu? ancillas aúrum uestem, quám ego cum una ancíllula
híc reliqui, unde *ei* ésse censes? *CLIT.* uáh, nunc demum intéllego.
SY. dí boni, quid túrbaest! aedes nóstrae uix capiént, scio.
quíd comedent! quid ébibent! quid séne erit nostro míserius?
séd eccos uideo quós uolebam. *CLIN.* o Iúppiter, ubi námst fides?
dum ego própter te errans pátria careo démens, tu intereá loci
conlócupletasti te, Ántiphila, et me in hís deseruistí malis,
proptér quam in summa infámia sum et meó patri minus sum ómsequens:

250 *Fleckeisen*: misero mihi *codd.* 253 ei *add. Bergk* 256 *Bentley*: uideo eccos *codd.*

quoius núnc pudet me et míseret, qui harum móres cantabát mihi,
monuísse frustra néque eum potuisse úmquam ab hac me aspéllere:
quod támen nunc faciam; túm, quom gratum míhi esse potuit, nólui.
nemóst miserior me. *SY.* híc de nostris uérbis errat uídelicet
quae hic súmus locuti. Clínia, aliter túom amorem atque est áccipis:
nam et uítast eadem et ánimus te erga idem ác fuit,
quantum éx re eapse cóniecturam fécimus.
CLIN. quid est óbsecro? nam míhi nunc nil rerum ómniumst
quod málim quam me hoc fálso suspicárier.
SY. hoc prímum, ut ne quid huíus rerum ignorés: anus,
quae est dícta mater ésse ei antehac, nón fuit;
ea óbiit mortem. hoc ípsa in itinere álterae
dum nárrat forte audíui. *CLIT.* quae namst áltera?
SY. mane: hóc quod coepi prímum enarrem, Clítipho:
post ístuc ueniam. *CLIT.* própera. *SY.* iam primum ómnium,
ubi uéntum ad aedis ést, Dromo pultát fores;
anus quaédam prodit; haéc ubi aperit óstium,
contínuo hic se intro cónicit, ego cónsequor;
anus fóribus obdit péssulum, ad lanám redit.
hic scíri potuit aút nusquam alibi, Clínia,
quo stúdio uitam suám te absente exégerit,
ubi de ínprouisost ínteruentum múlieri:
nam ea rés dedit tum exístumandi cópiam
cottídianae uítae consuetúdinem,
quae quoíusque ingenium ut sít declarat máxume.

261 aspellere *Bentley*: expellere *codd.* 266 re eapse *Fleckeisen*: ipsa re *codd.* 276 aperit *Bentley*: aperuit *codd.* 277 *Bentley*: se coniecit intro *codd.*

texéntem telam stúdiose ipsam offéndimus,
medíocriter uestítam ueste lúgubri
(eius ánuis causa opínor quae erat mórtua),
sine aúro; tum ornatam íta uti quae ornantúr sibi,
nullá mala re intérpolatam múliebri;
capíllus passus prólixe et circúm caput
reiéctus neclegénter; pax. *CLIN.* Syre mi, óbsecro,
ne me ín laetitiam frústra coniciás. *SY.* anus
subtémen nebat. praéterea una ancíllula
erat; éa texebat úna, pannis óbsita,
neclécta, inmunda inlúuie. *CLIT.* si haec sunt, Clínia,
uera, íta uti credo, quís te est fortunátior?
scin hánc quam dicit sórdidatam et hórridam?
magnum hóc quoque signumst, dóminam esse extra nóxiam,
eius quóm tam neclegúntur internúntii:
nam dísciplinast eís demunerárier
ancíllas primum ad dóminas qui adfectánt uiam.
CLIN. perge, óbsecro te, et cáue ne falsam grátiam
studeás inire. quíd aït, ubi me nóminas?
SY. ubi dícimus redísse te et rogáre uti
ueníret ad te, múlier telam désinit
contínuo et lacrumis ópplet os totúm sibi,
ut fácile scias desíderio id fierí tuo.
CLIN. prae gaúdio, ita me dí ament, ubi sim néscio:
ita tímui. *CLIT.* at ego nil ésse scibam, Clínia.
age dúm uicissim, Sýre, dic quae illast áltera?
SY. addúcimus tuam Bácchidem. *CLIT.* hem, quid? Bácchidem?

289 *Bentley*: mala (malam) re expolitam *codd.*: nulla arte malas exp. *Fleckeisen*: nulla mala re os exp. *Dziatzko* 290 passus Σ: pexus *A et Donatus* prolixe et *Fleckeisen*: prolixus *codd.* 297 horridam *Madvig*: sordidam *codd.* 299 *Fleckeisen*: cum tam negleguntur eius *BCEFP*: cum eius tam negl. *cett. et uolg.* 300 eis demunerarier F^1P^1: isdem munerarier *cett.* 307 scias *Bentley*: scires *codd.*: scires desiderio fieri *Bothe et uolg.*

ého sceleste, quó illam ducis? *SY.* quó ego illam? ad nos scílicet.
CLIT. ád patremne? *SY.* ad eum ípsum. *CLIT.* o hominis ínpudentem audáciam! *SY.* heus,
nón fit sine perículo facinus mágnum nec memorábile.
CLIT. hóc uide: in mea uíta tibi tu laúdem is quaesitúm, scelus?
úbi si paululúm modo quid te fúgerit, ego périerim.
quíd illo facias? *SY.* át enim . . . *CLIT.* quid 'enim'? *SY.* sí sinas, dicám. *CLIN.* sine.
CLIT. síno. *SY.* ita res est haéc nunc quasi quom . . . *CLIT.* quás malum ambagés mihi
nárrare occipít? *CLIN.* Syre, uerum hic dícit: mitte, ad rém redi.
SY. énim uero reticére nequeo: múltimodis iniúrius,
Clítipho, es neque férri potis es. *CLIN.* aúdiundum hercle ést, tace.
SY. uís amare, uís potiri, uís quod des illi éffici;
túom esse in potiundó periclum nón uis: haud stulté sapis;
síquidem id saperest uélle te id quod nón potest contíngere.
aút haec cum illis súnt habenda aut ílla cum his mitténda sunt.
hárum duarum cóndicionum núnc utram malís uide;
étsi consiliúm quod cepi réctum esse et tutúm scio.
nam ápud patrem tuȧ amíca tecum síne metu ut sit cópiast.
túm quod illi argentum és pollicitus, eádem hac inueniám uia,
quód ut efficerem orándo surdas iam aúris reddiderás mihi.
quíd aliud tibi uís? *CLIT.* siquidem hoc fit. *SY.* síquidem? experiundó scies.
CLIT. áge age, cedo istuc tuóm consilium: quíd id est? *SY.* adsimulábimus

315 tu tibi *codd.*: *tr. Fleckeisen* 320 multimodis *Faërnus*: multis modis *codd.* 321 potis es *Faërnus*: potis *A*: potest *cett.*

túam amicam huius ésse [amicam.] *CLIT.* pulchre: cédo, quid hic faciét sua?
án ea quoque dicétur huius, si úna haec dedecoríst parum?
SY. ímmo ad tuam matrem ábducetur. *CLIT.* quíd eo? *SY.* longumst, Clítipho,
sí tibi narrem quam ób rem id faciam: uéra causast. *CLIT.* fábulae!
níl satis firmi uídeo quam ób rem accípere hunc mi expediát metum.
SY. máne, habeo aliud, si ístest metus, quod ámbo confiteámini
síne periclo esse. *CLIT.* huíus modi obsecro áliquid reperi. *SY.* máxume:
ibo óbuiam huic, dicam út reuortatúr domum. *CLIT.* hem,
quid díxti? *SY.* ademptum tíbi iam faxo omném metum,
in aúrem utramuis ótiose ut dórmias.
CLIT. quid ágo nunc? *CLIN.* tune? quód boni *CLIT.* Syre! díc modo . . .
SY. uerum áge modo: hodie séro ac nequiquám uoles.
CLIN. datúr, fruare dúm licet; nam néscias
CLIT. Syre ínquam! *SY.* perge pórro, tamen istúc ago.
CLIN. eius sít potestas pósthac an numquám tibi.
CLIT. uerum hércle istuc est. Sýre, Syre inquam, heus heús, Syre!
SY. concáluit. quid uis? *CLIT.* rédi, redi! *SY.* adsum: díc quid est?
iam hoc quóque negabis tíbi placere. *CLIT.* immó, Syre,
et me ét meum amorem et fámam permittó tibi.
tu es iúdex: ne quid áccusandus sís uide.

333 huius esse amicam *codd.*: *alterum* amicam *om. Faërnus*: *seruant omissis* cedo *et* hic *Umpfenbach et alii* cedo quid hic faciet sua *om. A, dat* A^2: cedo *om.* D^1G 338 si istest metus *Bentley*: metu D^1: metū D^2: si istuc metuis *codd. cett.* 340 *Bentley*: hinc *et* reuertantur *codd.* 344 uerum *Syro tribuit Dziatzko*: *Clitiphoni dant cum codd. edd. alii* 346 perge porro *Clitiphoni dat Fleckeisen*

SY. ridículumst [te] istuc me ádmonere, Clítipho,
quasi ístic mea res mínor agatur quám tua.
hic sí quid nobis fórte aduorsi euénerit,
tibi erúnt parata uérba, huic homini uérbera:
quaprópter haec res ne útiquam neclectúst mihi.
sed istúnc exora ut súam esse adsimulet. *CLIN.* scílicet
factúrum me esse; in eúm iam res rediít locum
ut sít necessus. *CLIT.* mérito te amo, Clínia.
CLIN. uerum ílla ne quid títubet. *SY.* perdoctást probe.
CLIT. at hóc demiror quí tam facile pótueris
persuádere illi, quaé solet quos spérnere!
SY. in témpore ad eam uéni, quod rerum ómniumst
primúm. nam quendam mísere offendi ibi mílitem
eius nóctem orantem: haec árte tractabát uirum,
ut íllius animum cúpidum inopia incénderet
eadémque ut esset ápud te hoc quam gratíssumum.
sed heús tu, uide sis né quid inprudéns ruas!
patrém nouisti ad hás res quam sit pérspicax;
ego te aútem noui quam ésse soleas ínpotens:
inuérsa uerba, euérsas ceruicís tuas,
gemitús, screatus, tússis, risus ábstine.
CLIT. laudábis. *SY.* uide sis. *CLIT.* tútimet mirábere.
SY. sed quám cito sunt cónsecutae múlieres!
CLIT. ubi súnt? quor retines? *SY.* iám nunc haec non ést tua.
CLIT. scio, ápud patrem; at nunc ínterim. *SY.* niló magis.
CLIT. sine. *SY.* nón sinam inquam. *CLIT.* quaéso paulispér. *SY.* ueto.
CLIT. saltém salutare. *SY.* ábeas si sapiás. *CLIT.* eo.

353 te *om.* *AGD*[1] 354 *Guyet*: minor mea res *codd.* 357 neclectust (= neglectu est) *Bentley*: neclectumst *A*: neglectui est *cett.* 360 necessus *A*: necesse *cett.* 374 tutemet *codd. et Seruius et edd. ant.* 379 salutare *A*[2]*BCDEFGP*: salutem *A*

quid istíc? *SY.* manebit. *CLIT.* hóminem felicem! *SY.* ámbula.

BACCHIS ANTIPHILA CLINIA SYRVS iv

BA. Édepol te, mea Antíphila, laudo et fórtunatam iúdico,
íd quom studuisti, ísti formae ut móres consimilés forent;
mínumeque, ita me dí ament, miror sí te sibi quisque éxpetit.
nám mihi quale ingénium haberes fúit indicio orátio:
ét quom egomet nunc mécum in animo uítam tuam consídero
ómniumque adeó uostrarum uólgus quae ab se ségregant,
ét uos esse istíus modi et nos nón esse haud mirábilest:
nam éxpedit bonas ésse uobis; nós, quibuscum est res, nón sinunt:
quíppe forma inpúlsi nostra nós amatorés colunt;
haéc ubi inminútast, illi súom animum alio cónferunt:
nísi si prospectum ínterea aliquid ést, desertae uíuimus.
uóbis cum uno sémel ubi aetatem ágere decretúmst uiro,
quoíus mos maxumést consimilis uóstrum, ei se ad uos ádplicant.
hóc beneficio utríque ab utrisque uéro deuincímini,
út numquam ulla amóri uostro incídere possit cálamitas.
AN. néscio alias: mé quidem semper scío fecisse sédulo
út ex illius cómmodo meum cómpararem cómmodum. *CL.* ah,
ergó, mea Antiphila, tú nunc sola réducem me in patriám facis;
nam dum ábs te absum omnes míhi labores fuére quos cepí leues,
praetér quam tui caréndum quod erat. *SY.* crédo. *CL.* Syre, uix súffero:

380 o hominem *codd.*: *om.* o *Fleckeisen* 390 imminuta *A*: immutata *uel* mutata A^2 *cum cett.* 393 ei *Fleckeisen*: *om.* *A*: hi *cett.*

hocín me miserum nón licere meó modo ingeniúm frui!
SY. immo út patrem tuom uídi esse habitum, díu etiam
durás dabit.
BA. quis nam híc adulescens ést qui intuitur nós?
AN. ah, retine me, óbsecro!
BA. amábo quid tibíst? *AN.* disperii, périi misera!
BA. quíd stupes?
CL. Antíphila. *AN.* uideon Clíniam an non? *BA.*
quém uides?
CL. salue, ánime mi. *AN.* o mi Clínia, salue. *CL.*
út uales?
AN. saluóm uenisse gaúdeo. *CL.* teneóne te,
Antíphila, maxume ánimo exoptatám meo?
SY. ite íntro; nam uos iám dudum exspectát senex.

ACTVS III

i CHREMES MENEDEMVS

CH. Lucíscit hoc iam. césso pultare óstium
uicíni, primum ex me út sciat sibi fílium
redísse? etsi adulescéntem hoc nolle intéllego.
uerúm quom uideam míserum hunc tam excruciárier
eius ábitu, celem tam ínsperatum gaúdium,
quom illí pericli níl ex indició siet?
haud fáciam; nam quod pótero adiutabó senem.
item ut fílium meum amíco atque aequalí suo
uideo ínseruire et sócium esse in negótiis,
nos quóque senes est aéquom senibus óbsequi.

401 ingenium *A* : ingenio Σ 402 *sic codd. praeter C*: ex tuo abitu *cum C Fleckeisen*: uidi partis diu etiam duras dabit *Bentley*: habitu *pro* habitum *Madvig et* turbas *pro* duras *Bergk* 405 Cl. *notam add. Bergk* 408 exoptatam *Faërnus*: exoptata *codd.* 411 ex me A^2Σ: e me *A*, *quem sequitur Dziatzko*

ME. aut égo profecto ingénio egregio ad míserias
natús sum aut illud fálsumst quod uolgo aúdio
dicí, diem adimere aégritudinem hóminibus;
nam míhi quidem cottídie augescít magis
de fílio aegritúdo, et quanto díutius
abést magis cupio tánto et magis desídero.
CH. sed ípsum foras egréssum uideo: ibo, ádloquar.
Menedéme, salue: núntium adportó tibi,
quoius máxume te fíeri participém cupis.
ME. num quíd nam de gnató meo audistí, Chremes?
CH. ualet átque uiuit. *ME.* úbi namst quaeso? *CH.* apud mé domi.
ME. meus gnátus? *CH.* sic est. *ME.* uénit? *CH.* certe. *ME.* Clínia
meus uénit? *CH.* dixi. *ME.* eámus: duc me ad eum, óbsecro.
CH. non uólt te scire sé redisse etiam, ét tuom
conspéctum fugitat: própter peccatum hóc timet,
ne túa duritia antíqua illa etiam adaúcta sit.
ME. non tu ílli dixti ut éssem? *CH.* non. *ME.* quam ob rém, Chremes?
CH. quia péssume istuc ín te atque in illum cónsulis,
si té tam leni et uícto esse animo osténderis.
ME. non póssum: satis iam, sátis pater durús fui. *CH.* ah,
uehemént in utramque pártem, Menedeme, és nimis
aut lárgitate nímia aut parsimónia:
in eándem fraudem ex hác re atque ex illa íncides.
primum ólim potius quám paterere fílium
commétare ad muliérculam, quae paúlulo
tum erát contenta quoíque erant grata ómnia,
protérruisti hinc. éa coacta ingrátiis
postílla coepit uíctum uolgo quaérere.

444 commetare *Schol. Bemb. et Bentley*: commeare *codd.*

nunc quóm sine magno intértrimento nón potest
habéri, quiduis dáre cupis. nam ut tú scias
quam ea núnc instructa púlchre ad perniciém siet,
primúm iam ancillas sécum adduxit plús decem,
onerátas ueste atque aúro: satrapa sí siet
amátor, numquam súfferre eius sumptús queat;
nedúm tu possis. *ME.* éstne ea intus? *CH.* sít rogas?
sensí. nam unam eï cénam atque eius cómitibus
dedí; quod si iterum míhi sit danda, actúm siet.
nam ut ália omittam, pýtissando módo mihi
quid uíni absumpsit 'síc hoc' dicens; 'ásperum,
pater, hóc est: aliud lénius sodés uide':
reléui dolia ómnia, omnis sérias.
omnís sollicitos hábuit, atque haec úna nox.
quid té futurum cénses, quem adsidue éxedent?
ita mé di amabunt út me tuarum míseritumst,
Menedéme, fortunárum. *ME.* faciat quídlubet:
sumát consumat pérdat; decretúmst pati,
dum illúm modo habeam mécum. *CH.* si certúmst tibi
sic fácere, permagni íllud re ferre árbitror,
ut né scientem séntiat te id síbi dare.
ME. quid fáciam? *CH.* quiduis pótius quam quod cógitas:
per álium quemuis út des, falli té sinas
techinís per seruolum; étsi subsensi íd quoque,
illós ibi esse, id ágere inter se clánculum.
Syrus cum íllo uostro cónsusurrant, cónferunt
consília ad adulescéntis; et tibi pérdere
taléntum hoc pacto sátius est quam illó minam.
non núnc pecunia ágitur, sed illud quó modo
minumó periclo id démus adulescéntulo.

452 satrapa *Bentley*: satrapas *D*: satrapes *cett. et Eugraph.* 461 habuit *Bentley*: habui *codd.* 463 ita A^2DG: sic *A cett.* 467 illud permagni *codd.*: *transp. Fleckeisen* 471 techinis *Ritschl*: technis tegnis thegnis *codd.* 473 consusurrant $ABCDF^1G$: consusurrat *cett.*

nam sí semel tuom ánimum ille intelléxerit,
prius próditurum té tuam uitam ét prius
pecúniam omnem quam ábs te amittas fílium: hui,
huic quántam fenestram ad néquitiem pateféceris,
tibi aútem porro ut nón sit suaue uíuere!
nam déteriores ómnes sumus licéntia.
[quod quoíque quomque incíderit in mentém uolet
neque íd putabit práuom an rectum sít: petet.]
tu rém perire et ípsum non poterís pati:
dare dénegaris: íbit ad illud ílico,
qui máxume apud te sé ualere séntiet:
abitúrum se abs te esse ílico minitábitur.
ME. uidére uera atque íta uti res est dícere.
CH. somnum hércle ego hac nocte óculis non uidí meis,
dum id quaéro, tibi qui fílium restítuerem.
ME. cedo déxtram: porro té idem oro ut faciás, Chremes.
CH. parátus sum. *ME.* scin quíd nunc facere té uolo?
CH. dic. *ME.* quód sensisti illós me incipere fállere,
id út maturent fácere: cupio illí dare
quod uólt, cupio ipsum iám uidere. *CH.* operám dabo.
paulúm negoti mi óbstat: Simus ét Crito
uicíni nostri hic ámbigunt de fínibus;
me cépere arbitrum: íbo ac dicam, ut díxeram
operám daturum me, hódie non posse eís dare.
contínuo hic adsum. *ME.* ita quaéso.—di uostrám fidem,
ita cónparatam esse hóminum naturam ómnium
aliéna ut melius uídeant et diiúdicent
quam súa! an eo fit quía in re nostra aut gaúdio
sumus praépediti nímio aut aegritúdine?
hic míhi nunc quanto plús sapit quam egomét mihi!

481 huic *add. Fleckeisen, qui* hui *sine causa inducit* 484, 485, *secl. Bentley* 488 qui Σ: quo *A* 489 minitabitur Σ: minabitur *A* 502 adsum *Bentley*: adero *codd.* 505 in re *ADEGP*: re in *cum cett. Bentley*

CH. dissólui me, otiósus operam ut tíbi darem.
Syrus ést prendendus átque adhortandús mihi.
a mé nescio quis éxit: concede hínc domum,
ne nós inter nos cóngruisse séntiant.

ii SYRVS CHREMES

SY. Hac íllac circumcúrsa; inueniundúmst tamen
argéntum: intendenda ín senemst fallácia.
CH. num mé fefellit hósce id struere? uídelicet
ille *ádulescentis* séruos tardiúsculust;
idcírco huic nostro tráditast prouíncia.
SY. quis hic lóquitur? perii. núm nam haec audiuít?
CH. Syre. *SY.* hem!
CH. quid tu ístic? *SY.* recte equidém; sed te mirór, Chremes,
tam máne, qui heri tántum biberis. *CH.* níl nimis.
SY. 'nil' nárras? uisa uérost, quod dicí solet,
aquilaé senectus. *CH.* heía! *SY.* mulier cómmoda,
facéta haec meretrix. *CH.* sáne itidem uisást mihi,
et quídem hercle forma lúculenta; síc satis.
SY. ita nón ut olim, séd uti nunc, sané bona;
minuméque miror Clínia hanc si déperit.
sed habét patrem quendam áuidum misere atque áridum,
uicínum hunc: nostin? át quasi is non dítiis
abúndet, gnatus eíus profugit ínopia.
scis ésse factum ut díco? *CH.* quid ego ní sciam?

509 prehendendus *schol. Bemb.*: prehendus *A*: apprehendendus *cett.* *509–511 post v. 497 exhibent codd.*: *restituit Bentley* 511 congruisse *Engelbrecht*: congruere *codd.*: *edd. alii aliis medellis metro opitulatum eunt* 515 adulescentis *Brix*: Cliniae *codd.*: Cliniai *Bentley* 518 *sic A*: recte equidem te demiror Chreme Σ 522 itidem *Fleckeisen*: idem *codd.* mihi Σ: tibi *A*, *qui uerba* idem uisast tibi *Syro tribuit* 526 misere *Bothe*: miserum *codd.* 527 diutius E^1: diuitiis *cett.* 529 quid ego ni sciam *Paumier*: quid ego nesciam *codd.*

hominém pistrino dígnum! *SY.* quem? *CH.* istunc séruolum
dico ádulescentis, *SY.* Sýre, tibi timuí male!
CH. qui pássus est id fíeri. *SY.* quid facerét? *CH.* Rogas?
aliquíd reperiret, fíngeret fallácias,
unde ésset adulescénti amicae quód daret,
atque húnc difficilem inuítum seruarét senem.
SY. garrís. *CH.* haec facta ab íllo oportebát, Syre.
SY. eho quaéso laudas quí eros fallunt? *CH.* ín loco
ego uéro laudo; *SY.* récte sane. *CH.* quíppe qui
magnárum saepe id rémedium aegritúdinumst:
uel iam huíc mansisset únicus gnatús domi.
SY. iocóne an serio ílle haec dicat néscio;
nisi míhi quidem addit ánimum quo lubeát magis.
CH. et núnc quid exspectát, Syre? an dum hic dénuo
abeát, quom tolerare ílle huius sumptus nón queat?
nonne ád senem aliquam fábricam fingit? *SY.* stólidus est.
CH. at te ádiutare opórtet adulescéntuli
causá. *SY.* facile equidem fácere possum, sí iubes;
etením quo pacto id fíeri soleat cálleo.
CH. tanto hércle melior. *SY.* nón est mentirí meum.
CH. fac érgo. *SY.* at heus tu, fácito dum eadem haec mémineris,
huius síquid simile fórte aliquando euénerit,
ut súnt humana, túos ut faciat fílius.
CH. non úsus ueniet, spéro. *SY.* spero hercle égo quoque,
neque eó nunc dico quó quicquam illum sénserim;
sed sí quid, ne quid. quaé sit eius aetás uides;
et ne égo te, si usus uéniat, magnificé, Chremes,
tractáre possim. *CH.* de ístoc, quom usus uénerit,
uidébimus quid ópus sit: nunc istúc age. —

540 uel *add. Fleckeisen* 541 ille haec *Bentley*: illaec *codd.* 543 hic *A*: hinc *cett.* 544 ille huius *Fleckeisen*: illius *codd.* 551 huius siquid *Fleckeisen*: si quid huius *codd.*

SY. numquám commodius úmquam erum audiuí loqui,
nec quóm male facere créderem mi inpúnius
licére. quis nam a nóbis egreditúr foras?

iii CHREMES CLITIPHO SYRVS

CH. Quíd istuc quaeso? quí istic mos est, Clítipho? itane fíeri oportet?
CL. quíd ego feci? *CH.* uídin ego te módo manum in sinum huíc meretrici
íngerere? *SY.* acta haec rés est: perii. *CL.* méne? *CH.* hisce oculis, né nega.
facis ádeo indigne iniúriam illi quí non abstineás manum:
nam istaéc quidem contuméliast,
hóminem amicum récipere ad te atque eíus amicam súbigitare.
uél heri in uino quam ínmodestus fuísti, *SY.* factum. *CH.* quám molestus!
út equidem, ita me dí ament, metui quíd futurum dénique esset!
nóui ego amantis: ánimum aduortunt gráuiter quae non cénseas.
CL. at míhi fides apud húnc est nil me istíus facturúm, pater.
CH. ésto, at certe ut hínc concedas áliquo ab ore eorum áliquantisper.
múlta fert lubído: ea facere próhibet tua praeséntia.
dé me ego facio cóniecturam: némost meorum amícorum hodie
ápud quem expromere ómnia mea occúlta, Clitipho, aúdeam.
apud álium prohibet dígnitas; apud álium ipsius factí pudet,
ne inéptus, ne protéruos uidear: quód illum facere crédito.

560 facere *Muretus*: facerem *codd.* 564 ingerere *A*: inserere *A*²Σ 570 amantis *Paumier*: amantium *codd.* animum *A*Σ: animos *A*² 572 *Bentley*: ut *uel* hinc *om. codd. plerique* 574 de me ego *Bentley*: ego de me *codd.* 576 ipsius *codd.*: ipsi *Fleckeisen*

sed nóstrumst intellégere ut quomque atque úbi quomque opus sit óbsequi.
SY. quíd iste narrat! *CL.* périi. *SY.* Clitipho, haéc ego praecipió tibi?
hóminis frugi et témperantis fúnctu's officiúm *CL.* tace sodes.
SY. récte sane. *CH.* Sýre, pudet me. *SY.* crédo: neque id iniúria; quin
míhi molestumst. *CL.* pérdis hercle. *SY.* uérum dico quód uidetur.
CL. nón accedam ad íllos? *CH.* eho quaeso, úna accedundí uiast?
SY. áctumst: hic prius se índicarit quám ego argentum effécero.
Chremés, uin tu homini stúlto mi auscultáre? *CH.* quid faciám? *SY.* iube hunc
abíre hinc aliquo. *CL.* quó ego hinc abeam? *SY.* quó lubet: da illís locum:
abi deámbulatum. *CL.* deámbulatum? quó? *SY.* uah, quasi desít locus.
abi sáne istac, istórsum, quouis. *CH.* récte dicit, cénseo.
CL. di te éradicent quí me hinc extrudís, Syre!
SY. at tú pol tibi istas pósthac comprimitó manus! —
cénsen uero? quíd illum porro crédas facturúm, Chremes,
nísi eum, quantum tíbi opis di dant, séruas castigás mones?
CH. égo istuc curabo. *SY.* átqui nunc tibi, ére, istic adseruándus est.
CH. fíet. *SY.* si sapiás; nam mihi iam mínus minusque obtémperat.
CH. quíd tu? ecquid de illó quod dudum técum egi egistí, Syre?

582 perdis *A*: pergin Σ 583 non *A*: none A^1: nonne Σ 589 Syre *ante* qui *ponunt codd.* 590 pol *om. codd. plerique* 591 credas *A*: credis Σ 593 tibi ere *Fleckeisen*: ere tibi *codd.* 595 aut *post* Syre *habent codd.*

répperisti tíbi quod placeat án non? *SY.* de fallácia
dícis? est: inuéni nuper quándam. *CH.* frugi es. cédo quid est?
SY. dícam, uerum ut áliud ex alio íncidit. *CH.* quid nám, Syre?
SY. péssuma haec est méretrix. *CH.* ita uidétur. *SY.* immo sí scias.
uáh, uide quod incéptet facinus. fuít quaedam anus Corínthia
híc: huic drachumarum haéc argenti mílle dederat mútuom.
CH. quíd tum? *SY.* ea mortuást: reliquit fíliam adulescéntulam.
éa relicta huic árrabonist pro íllo argento. *CH.* intéllego.
SY. hánc secum huc addúxit, ea quae est núnc apud uxorém tuam.
CH. quíd tum? *SY.* Cliniam órat sibi uti id núnc det: illam illí tamen
póst daturam: mílle nummum póscit. *CH.* et possít quidem? *SY.* hui,
dúbium id est? ego síc putaui. *CH.* quíd nunc facere cógitas?
SY. égone? ad Menedemum íbo: dicam hanc ésse captam ex Cária,
dítem et nobilém; si redimat, mágnum inesse in eá lucrum.
CH. érras. *SY.* quid ita? *CH.* pró Menedemo núnc tibi ego respóndeo
'nón emo': quid ágis? *SY.* optata lóquere. *CH.* qui? *SY.* non ést opus.
CH. nón opus est? *SY.* non hércle uero. *CH.* quí istuc, miror. *SY.* iám scies.
CH. máne, mane, quid est quód tam a nobis gráuiter crepuerúnt fores?

596 an non *Guyet*: an nondum etiam *codd.* 597 quid est *AD*[1]: quid id est *cett.* 606 possit *Dziatzko coll. 677, Phorm. 303, 818, Ad. 568*: poscit *uel* poscet *codd.* 613 *hunc uersum Syro dant codd. et edd. plerique*

SOSTRATA CHREMES [CANTHARA?] SYRVS i

SO. Nisi me ánimus fallit, híc profectost ánulus quem ego súspicor,
is quícum expositast gnáta. *CH.* quid uolt síbi, Syre, haec orátio?
SO. quid est? ísne tibi uidétur? *NV.* dixi equidem, úbi mi ostendisti, ílico
eum ésse. *SO.* at satis ut cóntemplata módo sis, mea nutríx. *NV.* satis.
SO. abi núnciam intro atque ílla si iam láuerit mihi núntia.—
hic égo uirum interea ópperibor. *SY.* té uolt: uideas quíd uelit.
nescío quid tristis ést: non temerest: tímeo quid sit. *CH.* quíd siet?
ne ista hércle magno iám conatu mágnas nugas díxerit.
SO. ehem mí uir. *CH.* ehem mea úxor. *SO.* te ipsum quaéro. *CH.* loquere quíd uelis.
SO. prímum hoc te oro, né quid credas me áduorsum edictúm tuom
fácere esse ausam. *CH.* uín me istuc tibi, etsi íncredibilest, crédere?
crédo. *SY.* nescio quíd peccati pórtat haec purgátio.
SO. méministin me gráuidam et mihi te máxumo opere edícere,
sí puellam párerem, nolle tólli? *CH.* scio quid féceris:
sústulisti. *SY.* síc est factum: dómna ego, erus damno aúctus est.
SO. mínume; sed erat híc Corinthia ánus haud inpura: eí dedi
éxponendam. *CH.* o Iúppiter, tantam ésse in animo inscítiam!

617 satis ut *Bentley*: ut satis *codd.* 626 edicere A^2: dicere *cett.* 628 domna *Leo*: domina *codd.* ego A^2: ergo *cett.*

SO. périi: quid ego féci? *CH.* Rogitas? *SO.* sí peccaui, mí Chremes,
ínsciens feci. *CH.* íd equidem ego, si tú neges, certó scio,
te ínscientem atque ínprudentem dícere ac facere ómnia:
tót peccata in hác re ostendis. nám iam primum, sí meum
ímperium exsequí uoluisses, ínteremptam opórtuit,
nón simulare mórtem uerbis, reápse spem uitaé dare.
át id omitto: mísericordia, ánimus maternús: sino.
quám bene uero abs té prospectumst quód uoluisti cógita:
némpe anu illi pródita abs te fíliast planíssume,
pér te uel uti quaéstum faceret uél uti uenirét palam.
crédo, id cogitásti: 'quiduis sátis est dum uiuát modo.'
quíd cum illis agás qui neque ius néque bonum atque aequóm sciunt?
mélius peius, prósit obsit, níl uident nisi quód lubet.
SO. mí Chremes, peccáui, fateor: uíncor. nunc hoc te óbsecro,
quánto tuos est ánimus [natu] grauior *éo sis* ignoscéntior,
út meae stultitiae ín iustitia tuá sit aliquid praésidi.
CH. scílicet equidem ístuc factum ignóscam; uerum, Sóstrata,
mále docet te méa facilitas múlta. sed istuc quídquid est
quá hoc occeptumst caúsa loquere. *SO.* ut stúltae et misere omnés sumus
réligiosae, quom éxponendam dó illi, de digito ánulum
détraho et eum díco ut una cúm puella expóneret:
sí moreretur, ne éxpers partis ésset de nostrís bonis.
CH. ístuc recte: cónseruasti te átque illam. *SO.* is hic est ánulus.
CH. únde habes? *SO.* quam Bácchis secum addúxit adulescéntulam, *SY.* hem,

632 si *A*: etsi Σ *et Eugraph.* 638 quod *Bothe*: quid *codd.* 645 *Dziatzko*: quanto tu me es annis grauior tanto es ignoscentior *Bentley* 649 misere *Fleckeisen*: miserae *codd.*

quíd illa narrat? *SO.* éa lauatum dum ít, seruandum míhi dedit.
ánimum non aduórti primum; séd postquam aspexi ílico
cógnoui, ad te exsílui. *CH.* quid nunc súspicare aut ínuenis
de ílla? *SO.* nesció, nisi ex ipsa quaéras unde hunc hábuerit,
sí potis est reperíri. *SY.* interii: plús spei uideo quám uolo:
nóstrast, si itast. *CH.* uíuitne illa quoí tu dederas? *SO.* néscio.
CH. quíd renuntiáuit olim? *SO.* fécisse id quod iússeram.
CH. nómen mulierí cedo quid sit, út quaeratur. *SO.* Phílterae.
SY. ípsast. mirum ní illa saluast ét ego perii. *CH.* Sóstrata,
séquere hac me intro. *SO.* *hoc* út praeter spem euénit! quam timuí male,
né nunc animo ita ésses duro ut ólim in tollendó, Chremes!
CH. nón licet hominem ésse saepe ita út uolt, si res nón sinit.
núnc ita tempus fért mi ut cupiam fíliam: olim níl minus.

Syrvs ii

SY. Nisi me ánimus fallit múltum, haud multum a me áberit infortúnium:
ita hác re in angustum óppido nunc meaé coguntur cópiae;
nisi áliquid uideo, ne ésse amicam hanc gnáti resciscát senex.
nam quód de argento spérem aut posse póstulem me fállere,
nil ést: triumpho, sí licet me látere tecto abscédere.
cruciór bolum mihi tántum ereptum tám desubito e faúcibus.

662 mulieri *Bentley*: mulieris *codd.* 664 *Fleckeisen*: me intro hac *codd.* 667 fert *Bentley*: est *codd.* 673 tantum mihi *codd.*: *transp. Bentley*

quid agam? aút quid comminíscar? ratio de íntegro ineundást mihi.
nil tám difficilest quín quaerendo inuéstigari póssiet.
quid si hóc nunc sic incípiam? nil est. quíd, sic? tantundem égero.
at síc opinor: nón potest. immo óptume. euge habeo óptumam.
retraham hércle opinor ád me idem illud fúgitiuom argentúm tamen.

iii CLINIA SYRVS

CL. Res núlla mihi posthác potest iam intéruenire tánta
quae mi aégritudinem ádferat: tanta haéc laetitia obórtast.
dedó patri me núnciam, ut frugálior sim quám uolt.
SY. nil mé fefellit: cógnitast, quantum aúdio huius uérba.
istúc tibi ex senténtia tua óbtigisse laétor.
CL. o mí Syre, audisti óbsecro? *SY.* quid ní? qui usque una adfúerim.
CL. quoiquam aéque audisti cómmode quicquam éuenisse? *SY.* núlli.
CL. atque íta me di ament út ego nunc non tám meapte caúsa
laetór quam illius, quam égo scio esse honóre quouis dígnam.
SY. ita crédo. sed nunc, Clínia, age, dá te mihi uicíssim;
nam amíci quoque res ést uidenda in túto ut conlocétur,
ne quíd de amica núnc senex. *CL.* o Iúppiter! *SY.* quiésce.
CL. Antíphila mea nubét mihi. *SY.* sicíne mi interloquére?

678 ad me . . . fugitiuom *BCEFPD*[2]: idem ad me ego illud hodie fugitiuom *A*: illuc opinor ad me fugitiuom *D*[1]*G* 679 *Fleckeisen*: nulla mihi res *codd.* 684 audisti *A*: audistin *A*[2]Σ 685 quoiquam *Bentley*: cui *codd.*

CL. quid fáciam? Syre mi, gaúdeo: fer mé. *SY.* fero hercle uéro.
CL. deórum uitam aptí sumus. *SY.* frustra óperam opinor súmo.
CL. loquere: aúdio. *SY.* at iam hoc nón agis. *CL.* agám. *SY.* uidendumst, ínquam,
amíci quoque res, Clínia, tui in túto ut conlocétur.
nam sí nunc a nobís abis et Bácchidem hic relínquis,
senéx resciscet ílico esse amícam hanc Clitiphónis;
si abdúxeris, celábitur, itidem út celata adhúc est.
CL. at enim ístoc, Syre, nil ést magis meis núptiis aduórsum.
nam quo óre appellabó patrem? tenés quid dicam? *SY.* quíd ni?
CL. quid dícam? quam causam ádferam? *SY.* quin nólo mentiáre:
apérte ita ut res sése habet narráto. *CL.* quid aïs? *SY.* iúbeo:
illám te amare et uélle uxorem, hanc ésse Clitiphónis.
CL. bonam átque iustam rem óppido imperás et factu fácilem;
et scílicet iam me hóc uoles patrem éxorare ut célet
senem uóstrum? *SY.* immo ut rectá uia rem narret ordine ómnem. *CL.* hem,
satin sánus es aut sóbrius? tu quídem illum plane pérdis.
[nam quí ille poterit ésse in tuto, díc mihi.]
SY. huíc equidem consílio palmam do: híc me magnifice écfero,
quí uim tantam in me ét potestatem hábeam tantae astútiae,
uéra dicendo út eos ambos fállam: ut quom narrét senex
uóster nostro esse ístam amicam gnáti, non credát tamen.
CL. át enim spem istoc pácto rursum núptiarum omnem éripis;

693 apti *A*: adepti $A^2\Sigma$ 699 Syre *post* magis *habent codd.*: *transp. Fleckeisen.* 708 *uersum seclusit Krause*

nám dum amicam hanc méam esse credet, nón committet fíliam.
tú fors quid me fíat parui péndis, dum illi cónsulas.
SY. quíd malum me aetátem censes uélle id adsimulárier?
únus est diés, dum argentum erípio: pax: nil ámplius.
CL. tántum sat habes? quíd tum quaeso, si hóc pater rescíuerit?
SY. quíd si redeo ad íllos qui aiunt 'quíd si nunc caelúm ruat?'
CL. métuo quid agam. *SY.* métuis? quasi non éa potestas sít tua,
quó uelis in témpore ut te exsóluas, rem faciás palam.
CL. áge age, traducátur Bacchis. *SY.* óptume ipsa exít foras.

iv BACCHIS CLINIA SYRVS DROMO PHRYGIA

BA. Satis pól proterue mé Syri promíssa huc induxérunt,
decém minas quas dáre mihi pollícitust. quod si is núnc me
decéperit, saepe óbsecrans me ut uéniam frustra uéniet;
aut quóm uenturam díxero et constítuero, quom is cérte
renúntiarit, Clítipho quom in spé pendebit ánimi:
decípiam ac non ueniám, Syrus mihi térgo poenas péndet.
CL. satis scíte promittít tibi. *SY.* atqui tu hánc iocari crédis?
faciét nisi caueo. *BA.* dórmiunt: ego pól istos commouébo.
mea Phrýgia, audistin, módo iste homo quam uíllam demonstráuit
Charíni? *PH.* audiui. *BA.* próxumam esse huic fúndo ad dextram? *PH.* mémini.
BA. currículo percurre: ápud eum milés Dionysia ágitat:
SY. quid incéptat? *BA.* dic me hic óppido esse inuítam atque adseruári,

715 fors *Guyet*: fortasse *codd.* 724 mihi dare *codd.*: *transp. Fleckeisen* 731 audistin Σ: audisti *A*

uerum áliquo pacto uérba me his datúram esse et uentúram.
SY. perii hércle. Bacchis, máne, mane: quo míttis istam quaéso?
iube máneat. *BA.* i. *SY.* quin ést paratum argéntum. *BA.* quin ego máneo.
SY. atquí iam dabitur. *BA.* út lubet. num ego ínsto? *SY.* at scin quid, sódes?
BA. quid? *SY.* tránseundumst núnc tibi huc ad Ménedemum et tua pómpa
eo tráducendast. *BA.* quám rem agis, scelus? *SY.* égon? argentum cúdo
quod tíbi dem. *BA.* dignam mé putas quam inlúdas? *SY.* non est témere.
BA. etiámne tecum hic rés mihist? *SY.* minumé: tuom tibi réddo.
BA. eátur. *CL.* sequere hac.—*SY.* heús, Dromo. *DR.* quis mé uolt? *SY.* Syrus. *DR.* quid ést rei?
SY. ancíllas omnis Bácchidis tradúce huc ad uos própere.
DR. quam ob rém? *SY.* ne quaeras: écferant quae sécum huc attulérunt.
sperábit sumptum síbi senex leuátum esse harunc ábitu:
ne ille haúd scit, hoc paulúm lucri quantum éï damni adpórtet.
tu néscies quod scís, Dromo, si sápies. *DR.* mutum díces.

ACTVS IV

CHREMES SYRVS V

CH. Ita mé di amabunt út nunc Menedemí uicem
miserét me, tantum déuenisse ad eúm mali.

739 *Dziatzko*: huc nunc tibi D^1G: huc *om. cett.* 743 *Cliniam loquentem interposuit Dziatzko* 746 harunc *AC*: harum $A^2\Sigma$ 748 nescies *Dziatzko*: nescis quod *A*: nescis id quod Σ

illáncine mulierem álere cum illa fámilia!
etsí, scio, aliquot hós dies non séntiet:
ita mágno desidério fuit ei fílius.
uerum úbi uidebit tántos sibi sumptús domi
cottídianos fíeri nec fierí modum,
optábit rursum ut ábeat ab se fílius.
Syrum óptume eccum. *SY.* césso hunc adorirí? *CH.*
Syre. *SY.* hem.
CH. quid ést? *SY.* te mi ipsum iám dudum optabám dari.
CH. uidére egisse iám nescio quid cúm sene.
SY. de illó quod dudum? díctum factum réddidi.
CH. bonán fide? *SY.* bona hércle. *CH.* non possúm pati,
quin tíbi caput demúlceam: accede húc, Syre:
faciám boni tibi áliquid pro ista re ác lubens.
SY. at sí scias quam scíte in mentem uénerit.
CH. uah, glóriare euénisse ex senténtia?
SY. non hércle uero: uérum dico. *CH.* díc quid est?
SY. tui Clítiphonis ésse amicam hanc Bácchidem
Menedémo dixit Clínia, et ea grátia
secum ádduxisse né tu id persentísceres.
CH. probé. *SY.* dic sodes. *CH.* nímium, inquam.
SY. immo sí scias.
sed pórro ausculta quód superest falláciae:
sese ípse dicit tuám uidisse fíliam;
eius síbi conplacitam fórmam, postquam aspéxerit;
hanc cúpere uxorem. *CH.* módone quae inuentást? *SY.*
eam:
et quídem iubebit pósci. *CH.* quam ob rem istúc, Syre?
nam prórsum nihil intéllego. *SY.* uah, tárdus es.
CH. fortásse. *SY.* argentum dábitur eï ad núptias,
aurum átque uestem quí . . . tenesne? *CH.* cómparet?
SY. id ípsum. *CH.* at ego illi néque do neque despóndeo.

752 aliquot hos *Brugman*: hosce aliquot *codd.* 760 dictum ac factum *codd., sed in 904* ac *om. A* 777 fortasse Σ: fasse *A*: facesse A^2

SY. non? quam ób rem? *CH.* quam ob rem? mé rogas? homini . . .? *SY.* út lubet.
non égo dicebam in pérpetuom ut illam illí dares,
uerum út simulares. *CH.* nón meast simulátio:
ita tu ístaec tua miscéto, ne me admísceas.
egon quoí daturus nón sum, ut ei despóndeam?
SY. credébam. *CH.* minume. *SY.* scíte poterat fíeri;
et ego hóc, quia dudum tú tanto opere suáseras,
eo coépi. *CH.* credo. *SY.* céterum equidem istúc, Chremes,
aequí bonique fácio. *CH.* atqui quam máxume
uolo té dare operam ut fíat, uerum aliá uia.
SY. fiát, quaeratur áliquid. sed illud quód tibi
dixí de argento quód ista debet Bácchidi,
id núnc reddendumst ílli: neque tu scílicet
illúc confugies: 'quíd mea? num míhi datumst?
num iússi? num illa oppígnerare fíliam
meám me inuito pótuit?' uerum illúd, Chremes,
dicúnt: 'ius summum saépe summast málitia.'
CH. haud fáciam. *SY.* immo aliis sí licet, tibi nón licet:
omnés te in lauta esse ét bene aucta ré putant.
CH. quin égomet iam ad eam déferam. *SY.* immo fílium
iube pótius. *CH.* quam ob rem? *SY.* quía enim in eum suspíciost
transláta amoris. *CH.* quíd tum? *SY.* quia uidébitur
magis uéri simile id ésse, quom hic illí dabit;
et símul conficiam fácilius ego quód uolo.
ipse ádeo adest: abi, écfer argentum. *CH.* écfero.

CLITIPHO SYRVS vi

CL. Nullást tam facilis rés quin difficilís siet,
quam inuítus facias. uél me haec deambulátio,

798 *Bentley*: in lauta et bene acta parte putant *codd.*: omnes te inlautum esse in bene parta re putent *Fleckeisen*

quam nón laboriósa, ad languorém dedit.
nec quícquam magis nunc métuo quam ne dénuo
miser áliquo extrudar hínc, ne accedam ad Bácchidem.
ut té quidem omnes dí deae quantúmst, Syre,
cum istóc inuento cúmque incepto pérduint!
huiús modi res sémper comminíscere,
ubi me éxcarnufices. *SY.* íbin hinc quo dígnus es?
quam paéne tua me pérdidit protéruitas!
CL. uellem hércle factum, ita méritu's. *SY.* meritus? quó modo?
ne me ístuc ex te príus audisse gaúdeo,
quam argéntum haberes quód daturus iám fui.
CL. quid ígitur tibi uis dícam? adisti míhi *manum*;
amícam adduxti quám non licitumst tángere.
SY. iam nón sum iratus. séd scin ubi nunc sít tibi
tua Bácchis? *CL* apud nos. *SY.* nón. *CL.* ubi ergo? *SY.* apud Clíniam.
CL. perií. *SY.* bono animo es: iam árgentum ad eam déferes
quod eí pollicitu's. *CL.* gárris. unde? *SY.* a tuó patre.
CL. ludís fortasse me? *SY.* ípsa re experíbere.
CL. ne ego hómo sum fortunátus: deamo té, Syre.
SY. sed páter egreditur. cáue quicquam admirátus sis,
qua caúsa id fiat; óbsecundato ín loco;
quod ímperabit fácito; loquitor paúcula.

vii CHREMES CLITIPHO SYRVS

CH. Vbi Clítipho hic est? *SY.* 'éccum me' inque. *CL.* eccum híc tibi.
CH. quid rei ésset dixti huic? *SY.* díxi pleraque ómnia.

810 di deae *Guyet*: di deaeque *codd.* 811 cum istoc *A*: cum tuo istoc Σ 812 *sic CFP et Lex Mai*: semper mihi res *DG*: mihi res semper *cett.* 813 ibin *Bentley*: is *A*: in *uel* ii *uel* i tu Σ 818 *Bentley*: abisti *codd.* 819 *Fleckeisen*: licitum sit *A*: liceat cum Σ *Bentley* 826 *et* 827 *inuerso ordine dant codd.*: *restituit Muretus*: sies *etiam pro* sis *codd.* 830 dixtin *codd.*

CH. cape hóc argentum ac défer. *SY.* i: quid stás, lapis?
quin áccipis? *CL.* cedo sáne. *SY.* sequere hac me ócius.
tu hic nós dum eximus ínterea opperíbere;
nam níl est illic quód moremur díutius. —
CH. minás quidem iam décem habet a me fília,
quas pró alimentis ésse nunc ducó datas;
hasce órnamentis cónsequentur álterae;
porro haéc talenta dótis adposcúnt duo.
quam múlta iniusta ac práua fiunt móribus!
mihi núnc relictis rébus inueniúndus est
aliquís, labore inuénta mea quoi dém bona.

MENEDEMVS CHREMES viii

ME. Multo ómnium nunc mé fortunatíssumum
factúm puto esse, quóm te, gnate, intéllego
resipísse. *CH.* ut errat! *ME.* te ípsum quaerebám, Chremes:
seruá, quod in te est, fílium et me et fámiliam.
CH. dic quíd uis faciam? *ME.* inuénisti hodie fíliam.
CH. quid tum? *ME.* hánc uxorem síbi dari uolt Clínia.
CH. quaesó quid tu hominis és? *ME.* quid est? *CH.* iamne oblítus es
intér nos quid sit díctum de fallácia,
ut eá uia abs te argéntum auferretúr? *ME.* scio.
CH. ea rés nunc agitur ípsa. *ME.* quid narrás, Chremes?
immo haéc quidem quae apúd me est Clitiphónis est
amíca: ita aiunt. *CH.* ét tu credis ómnia;
et illum áiunt uelle uxórem, ut quom despónderim,
des qui aúrum ac uestem atque ália quae opus sunt cómparet.
ME. id ést profecto: id amícae dabitur. *CH.* scílicet
datum íri. *ME.* ah, frustra sum ígitur gauisús miser.
quiduís tamen iam málo quam hunc amíttere.
quid núnc renuntiem ábs te responsúm, Chremes,

845 me *om. A* 848 est *om.* Σ 854 desponderis *A* 857 *Bentley*: daturum *et* uah *codd.*

ne séntiat me sénsisse atque aegré ferat?
CH. aegré? nimium illi, Ménedeme, indulgés. *ME.* sine:
incéptumst: perfice hóc mi perpetuó, Chremes.
CH. dic cónuenisse, egísse te de núptiis.
ME. dicám. quid deinde? *CH.* mé facturum esse ómnia,
generúm placere; póstremo etiam, sí uoles,
despónsam quoque esse dícito, *ME.* em, istuc uólueram.
CH. tanto ócius te ut póscat et tu, id quód cupis,
quam ocíssume ut des. *ME.* cúpio. *CH.* ne tu própediem,
ut istám rem uideo, istíus obsaturábere.
sed haéc uti sunt, caútim et paulatím dabis,
si sápies. *ME.* faciam. *CH.* abi íntro: uide quid póstulet.
ego dómi ero, si quid mé uoles. *ME.* sané uolo.
nam té scientem fáciam quidquid égero.

ACTVS V

i MENEDEMVS CHREMES

ME. Égo me non tam astútum neque tam pérspicacem esse íd scio;
séd hic adiutor méus et monitor ét praemonstratór Chremes
hóc mihi praestat: ín me quiduis hárum rerum cónuenit,
quaé sunt dicta in stúlto, caudex, stípes, asinus, plúmbeus;
ín illum nil potést: exsuperat eíus stultitia haec ómnia.
CH. óhe, iam desiné deos, uxor, grátulando obtúndere,
túam esse inuentam gnátam; nisi illos éx tuo ingenio iúdicas,
út nil credas íntellegere nísi idem dictumst céntiens.
séd interim quid illíc iam dudum gnátus cessat cúm Syro?
ME. quós aïs hominés, Chremes, cessáre? *CH.* ehem, Menedeme, áduenis?

874 tam GD^1: ita *cett.* 879 *sic* Σ: inquam *ante* deos *add.* *A*
881 dictumst *A*: dictum sit Σ

díc mihi, Cliniaé quae dixi núntiastin? *ME.* ómnia.
CH. quíd aït? *ME.* gaudere ádeo coepit quási qui cupiunt núptias.
CH. háhahae. *ME.* quid risísti? *CH.* serui uénere in mentém Syri
cálliditates. *ME.* ítane? *CH.* uoltus quóque hominum fingít scelus.
ME. gnátus quod se adsímulat laetum, id dícis? *CH.* id. *ME.* idem istúc mihi
uénit in mentém. *CH.* ueterator. *ME.* mágis, si magis norís, putes
íta rem esse. *CH.* ain tu? *ME.* quín tu ausculta. *CH.* máne *dum*, hoc prius scire éxpeto,
quíd perdideris. nam úbi desponsam núntiasti fílio,
cóntinuo iniecísse uerba tíbi Dromonem scílicet,
spónsae uestem aurum átque ancillas ópus esse: argentum út dares.
ME. nón. *CH.* quid? non? *ME.* non ínquam. *CH.* neque ipse gnátus? *ME.* nil prorsúm, Chremes.
mágis unum etiam instáre, ut hodie cónficiantur núptiae.
CH. míra narras. quíd Syrus meus? ne ís quidem quicquám? *ME.* nihil.
CH. quam ób rem, nescio. *ME.* équidem *id* miror, qui ália tam plané scias.
séd ille tuom quoqué Syrus idem míre finxit fílium,
út ne paululúm quidem subolat ésse amicam hanc Clíniae.
CH. quíd agit? *ME.* mitto iam ósculari atque ámplexari: id níl puto.
CH. quíd est quod ampliús simuletur? *ME.* uáh! *CH.* quid est? *ME.* audí modo.
ést mihi ultimís conclaue in aédibus quoddám retro:

890 dum *add. Bentley* 897 *a* nescio *Menedemi orationem incipiunt codd.*: it miror *G*, *unde* id *sumpsi ego* 898 idem $A^2\Sigma$: isdem *A* 900 agit *A*: ais Σ 902 *sic* D^1G: in ultimis *cett.*

húc est intro látus lectus, uéstimentis strátus est.
CH. quíd postquam hoc est fáctum? *ME.* dictum fáctum huc abiit Clítipho.
CH. sólus? *ME.* solus. *CH.* tímeo. *ME.* Bacchis cónsecutast ílico.
CH. sóla? *ME.* sola. *CH.* périi. *ME.* ubi abiere íntro, operuere óstium. *CH.* hem,
Clínia haec fierí uidebat? *ME.* quíd ni? mecum uná simul.
CH. filíst amica Bácchis: Menedeme, óccidi.
ME. quam ob rém? *CH.* decem diérum uix mi est fámilia.
ME. quid? istúc times quod ille óperam amico dát suo?
CH. immó quod amicae. *ME.* sí dat. *CH.* an dubium íd tibist?
quemquámne tam comi ánimo esse aut lení putas
qui sé uidente amícam patiatúr suam . . .?
ME. quid ní? quo uerba fácilius dentúr mihi.
CH. derídes merito. míhi nunc ego suscénseo:
quot rés dedere, ubi póssem persentíscere,
ni essém lapis! quae uídi! uae miseró mihi!
at né illud haud inúltum, si uiuó, ferent!
nam iám . . . *ME.* non tu te cóhibes? non te réspicis?
non tíbi ego exempli sátis sum? *CH.* prae iracúndia,
Menedéme, non sum apúd me. *ME.* tene istúc loqui!
nonne íd flagitiumst, te áliis consiliúm dare,
foris sápere, tibi non pósse te auxiliárier?
CH. quid fáciam? *ME.* id quod me fécisse aiebás parum.
fac té patrem esse séntiat; fac ut aúdeat
tibi crédere omnia, ábs te petere et póscere,
ne quam áliam quaerat cópiam ac te déserat.
CH. immo ábeat potius málo quouis géntium
quam hic pér flagitium ad ínopiam redigát patrem.
nam si ílli pergo súppeditare súmptibus,

904 dictum ac factum Σ 912 animo tam comi esse *codd.*: *transp. Fleckeisen*: *ceterum* communi *pro* comi *exhibent codd.* 923 te *om.* *A*

Menedéme, mi illac uéro ad rastros rés redit.
ME. quot incómmoditates [in] hác re accipies, nísi caues!
diffícilem te esse osténdes et ignoscés tamen
post, ét id ingratum. *CH.* ah néscis quam doleam.
ME. út lubet.
quid hoc quód rogo, ut illa núbat nostro? nísi quid est
quod mágis uis. *CH.* immo et géner et adfinés placent.
ME. quid dótis dicam té dixisse fílio?
quid óbticuisti? *CH.* dótis? *ME.* ita dico. *CH.* áh.
ME. Chremes,
ne quíd uereare, sí minus: nil nos dós mouet.
CH. dúo talenta pró re nostra ego ésse decreuí satis;
séd ita dictu opus ést, si me uis sáluom esse et rem et fílium,
mé mea omniá bona doti díxisse illi. *ME.* quám rem agis?
CH. íd mirari té simulato et íllum hoc rogitató simul,
quam ób rem id faciam. *ME.* quín ego uero quam ób
rem id facias néscio.
CH. égone? ut eius ánimum, qui nunc lúxuria et lascíuia
díffluit, retúndam, redigam ut quó se uortat nésciat.
ME. quíd agis? *CH.* mitte: síne me in hac re gérere
mihi morém. *ME.* sino:
ítane uis? *CH.* ita. *ME.* fíat. *CH.* ac iam uxórem
ut accersát paret. —
híc ita ut liberós est aequom díctis confutábitur:
séd Syrum quidem égone si uiuo ádeo exornatúm dabo,
ádeo depexum, út dum uiuat méminerit sempér mei;
quí sibi me pro déridiculo ac délectamentó putat.
nón, ita me di amént, auderet fácere haec uiduae múlieri,
quae ín me fecit.

931 illac (*sc. uia*) *Fleckeisen*: illec *A*: illaec Σ: illic *Bentley* res *om. A*: *habent* $A^2\Sigma$ 932 incommoditates *A*: incommoda tibi Σ in hac re *codd.* 933 *sic ADG*: ostendis te esse *cett.* 950 egone *codd.*: ego *uolg.*: *sed* -ne *affirmatiuom bene uindicat Minton Warren in Am. Journ. of Phil. ii. 54 sq.* 952 pro ridiculo AD^1 *FG*: sibi me esse pro rid. *coni. Dziatzko*

ii CLITIPHO MENEDEMVS CHREMES SYRVS

CL. Ítane tandem quaéso, Menedeme? út pater
tam ín breui spatio ómnem de me eiécerit animúm patris?
quód nam ob factum? quíd ego tantum scéleris admisí miser?
uólgo faciunt. *ME.* scío tibi esse hoc gráuius multo ac dúrius,
quoí fit; uerum ego haúd minus aegre pátior, id qui néscio
néc rationem cápio, nisi quod tíbi bene ex animó uolo.
CL. híc patrem astare aíbas. *ME.* eccum. *CH.* quíd me incusas, Clítipho?
huíus quidquid ego féci, tibi prospéxi et stultitiaé tuae.
úbi te uidi animo ésse omisso et suáuia in praeséntia
quae éssent prima habére neque consúlere in longitúdinem,
cépi rationem, út neque egeres néque ut haec posses pérdere.
úbi quoi decuit prímo, tibi non lícuit per te míhi dare,
ábii ad proxumúm tibi qui erat: eí commisi et crédidi.
íbi tuae stultítiae semper érit praesidium, Clítipho,
uíctus, uestitús, quo in tectum té receptes. *CL.* eí mihi!
CH. sátius est quam te ípso herede haec póssidere Bácchidem.
SY. dísperii: sceléstus quantas túrbas conciui ínsciens!
CL. émori cupió. *CH.* prius quaeso dísce quid sit uíuere.
úbi scies, si dísplicebit uíta, tum istoc útitor.
SY. ére, licetne? *CH.* lóquere. *SY.* at tuto. *CH.* lóquere. *SY.* quae istast práuitas
quaéue amentiást, quod peccaui égo, id obesse huic? *CH.* ílicet.
né te admisce: némo accusat, Sýre, te: nec tu arám tibi
néc precatorém pararis. *SY.* quíd agis? *CH.* nil suscénseo
néc tibi nec tíbi; nec uos est aéquom quod fació mihi.

960 astare aibas (aiebas) Σ: esse aiebas *A* 961 huius quidquid ego *Fleckeisen*: quidquid ego huius *codd.* 968 receptes Σ (recipias *G*): recipies *A*

CLITIPHO SYRVS

SY. Ábiit? uah, rogásse uellem *CL.* quíd? *SY.* unde peterem míhi cibum:
íta nos alienáuit. tibi iam esse ád sororem intéllego.
CL. adeón rem rediisse út periclum etiam á fame mihi sít, Syre!
SY. modo líceat uiuere, ést spes *CL.* quae? *SY.* nos ésuriturós satis.
CL. inrídes in re tánta neque me cónsilio quicquam ádiuuas?
SY. immo ét ibi nunc sum et úsque id egi dúdum, dum loquitúr pater;
et quántum ego intellégere possum, *CL.* quíd? *SY.* non aberit lóngius.
CL. quid érgo? *SY.* sic est: nón esse horum te árbitror. *CL.* quid istúc, Syre?
satin sánus es? *SY.* ego dícam, quod mi in méntemst: tu diiúdica.
dum istís fuisti sóla, dum nulla ália delectátio
quae própior esset, te índulgebant, tíbi dabant; nunc fília
postquámst inuenta uéra, inuentast caúsa qua te expéllerent.
CL. est uéri simile. *SY.* an tu ób peccatum hoc ésse illum iratúm putas?
CL. non árbitror. *SY.* nunc áliud specta: mátres omnes fíliis
in péccato adiutríces, auxilio ín paterna iniúria
solent ésse: id non fit. *CL.* uérum dicis. quíd ergo nunc faciám, Syre?
SY. suspícionem istánc ex illis quaére, rem profér palam.
si nón est uerum, ad mísericordiam ámbos adducés cito,

978 *in codd. noua scaena nulla est exceptis DG qui post u. 979 eam incipiunt* mihi peterem *codd.*: *transp. Fleckeisen* 980 redisse *codd.* a *om. ADEGP* 985 quid ergo *A*[1]: quid id ergo *A cum cett.* te horum *A*: horum te Σ 986 in mente est *ADG*: in mentem est *cett.* 987 sola (*sc.* delectatio) *scripsi ego*: solus *codd.* delectatio fuit *A*: *fort.* dum nulla fuit del. *uel* dum fuit nulla del. *cp.* fuit *monosyll. in u. 1024*

aut scíbis quoius sis. *CL.* récte suades: fáciam.— *SY.* sat recte hóc mihi
in méntem uenit; nám quam maxume huíc uana haec suspício
erit, tám facillumé patris pacem in léges conficiét suas.
etiam haúd scio an *iam* uxórem ducat: á*t* Syro nil grátiae!
quid hoc aútem? senex exít foras: ego fúgio. adhuc quod fáctumst,
mirór non continuo [hunc] ábripi iusse: ád Menedemum hunc pérgam.
eum míhi precatorém paro: seni nóstro nil fidei hábeo.

iii SOSTRATA CHREMES

SO. Profécto nisi caués tu homo, aliquid gnáto conficiés mali;
idque ádeo miror, quó modo
tam inéptum quicquam tíbi uenire in méntem, mi uir, pótuerit.
CH. oh, pérgin mulier esse? nullamne égo rem umquam in uitá mea
uoluí quin tu in ea ré mi fueris áduorsatrix, Sóstrata?
at sí rogem iam quíd est quod peccem aut quam ób rem hoc facias, néscias,
in quá re nunc tam cónfidenter réstas, stulta. *SO.* ego néscio?
CH. immó scis, potius quám quidem redeat íntegra eadem orátio. *SO.* oh,

997 *sic uersum ex A restituit Geppert*: namque adulescens quam in minima spe situs erit Σ 999 iam *add. Dziatzko, qui etiam* at *pro* ac *legit* 1001 *sic Dziatzko*: miror continuo hunc adripuisse *A*: miror non iussisse ilico arripi me Σ: miror non iusse me abripi hunc nunc ad Men. *Bentley* 1002 fidei nil *codd.*: *transp. Bentley* 1006 mulier esse Σ: mulier odiosa esse *A* nullamne *codd. cett.* ullamne *E* 1010 integra *Dziatzko*: ad integrum eadem (haec eadem) *codd.*

iníquos es qui mé tacere dé re tanta póstules.
CH. non póstulo iam: lóquere: nilo mínus ego hoc faciám tamen.
SO. fácies? *CH.* uerum. *SO.* nón uides quantúm mali ex ea re éxcites?
súbditum se súspicatur. *CH.* 'súbditum' ain tu? *SO.* síc erit,
mí uir. *CH.* confitére. *SO.* au, te obsecro, ístuc inimicís siet.
égon confitear meúm non esse fílium, qui sít meus?
CH. quid? métuis ne non, quóm uelis, conuíncas esse illúm tuom?
SO. quod fíliast inuénta? *CH.* non: sed quód [magis credundúm siet
id quod ést consimilis móribus.
cónuinces facile éx te natum; nám] tui similíst probe;
nám illi nil uitíst relictum quín sit idem itidém tibi.
[túm praeterea tálem nisi tu núlla pareret fílium.]
séd ipse egreditur, quám seuerus! rém quom uideas, cénseas.

CLITIPHO SOSTRATA CHREMES iv

CL. Si úmquam ullum fuit témpus, mater, quom égo uoluptatí tibi
fúerim, dictus fílius tuos uóstra uoluntate: óbsecro,
eíus ut meminerís atque inopis núnc te miserescát mei:
quód peto aut quod uólo, parentis meós ut conmonstrés mihi.
SO. óbsecro, mi gnáte, ne istuc ín animum inducás tuom,
álienum esse té. *CL.* sum. *SO.* miseram me, hócine quaesisti, óbsecro?
íta mihi atque huic sís superstes, út *tu* ex me atque hoc nátus es;

1018–1020 magis . . . nam *seclusit Klette* 1021 idem itidem *Dziatzko*: et idem *A*: itidem sit Σ: id itidem sit *Bentley* 1022 *seclusit Dziatzko* 1030 tu *add. Fleckeisen*

ét caue posthac, sí me amas, umquam ístuc uerbum ex te aúdiam.
CH. át ego, si me métuis, mores cáue in te esse istos séntiam.
CL. quós? *CH.* si scire uís, ego dicam: gérro iners fraus hélluo
gáneo's damnósus: crede, et nóstrum te esse crédito.
CL. nón sunt haec paréntis dicta. *CH.* nón, si ex capite sís meo
nátus, item ut Minéruam esse aiunt éx Ioue, ea causá magis
pátiar, Clitiphó, flagitiis tuís me infamem fíeri.
SO. dí istaec prohibeánt! *CH.* deos nescio: égo, quod potero, sédulo.
quaéris id quod habés, parentis; quód abest non quaerís, patri
quó modo obsequáre et [ut] serues quód labore inuénerit.
nón mihi per fallácias addúcere ante oculós . . . pudet
dícere hac praesénte uerbum túrpe; at te id nulló modo
fácere puduit. *CL.* éheu, quam nunc tótus displiceó mihi,
quám pudet! neque quód principium cápiam ad placandúm scio.

v MENEDEMVS CHREMES SOSTRATA CLITIPHO

ME. Énim uero Chremés nimis grauiter crúciat adulescéntulum
nímisque inhumane: éxeo ergo ut pácem conciliem. óptume
ípsos uideo. *CH.* ehém, Menedeme, quór non accersí iubes
fíliam et quod dótis dixi fírmas? *SO.* mi uir, te óbsecro
né facias. *CL.* pater, óbsecro mi ignóscas. *ME.* da ueniám, Chremes:
síne te exorent. *CH.* [egon] méa bona ut dem Bácchidi donó sciens?

1034 ganeos *A*: ganeo Σ 1036 aiunt Min. esse *codd.*: *transp. Fleckeisen* 1040 inueneris *A* 1044 capiam *Faërnus*: incapiam *BC*: inueniam *DG*: incipiam *cett.*

nón faciam. *ME.* at id nos nón sinemus. *CL.* sí me uiuom uís, pater,
ígnosce. *SO.* age, Chremés mi. *ME.* age quaeso, né tam offirma té, Chremes.
CH. quíd istic? uideo nón licere ut coéperam hoc perténdere.
ME. fácis, ut te decét. *CH.* ea lege hoc ádeo faciam, sí facit
quód ego hunc aequom cénseo. *CL.* pater, ímpera: faciam ómnia.
CH. úxorem ut ducás. *CL.* pater . . .! *CH.* nil aúdio. *SO.* ad me récipio:
fáciet. *CH.* nil etiam aúdio ipsum. *CL.* périi. *SO.* an dubitas, Clítipho?
CH. ímmo utrum uolt. *SO.* fáciet omnia. *ME.* haéc dum incipias, gráuia sunt,
dúmque ignores; úbi cognoris, fácilia. *CL.* faciám, pater.
SO. gnáte mi, ego pol tíbi dabo illam lépidam, quam tu fácile ames,
fíliam Phanócratae nostri. *CL.* rúfamne illam uírginem,
caésiam, sparso óre, adunco náso? non possúm, pater.
CH. heía, ut elegáns est! credas ánimum ibi esse. *SO.* aliám dabo.
CL. ímmo, quandoquidém ducendast, égomet habeo própemodum
quám uolo. *CH.* nunc laúdo, gnate. *CL.* Archónidi huius fíliam.
SO. sátis placet. *CL.* pater, hóc nunc restat. *CH.* quíd? *CL.* Syro ignoscás uolo
quaé mea causa fécit. *CH.* fiat. *CANTOR.* uós ualete et plaúdite!

1055 *Fleckeisen*: omnia faciam: impera *codd.*

EVNVCHVS

INCIPIT · EVNVCHVS · TERENTI · ACTA · LVDIS · MEGALENSIB · L · POSTVMIO · ALBINO · L · CORNELIO · MERVLA · AEDILIB CVRVLIB · EGERE · AMBIVIVS · TVRPIO · [L · ANTILIVS · PRAENESTINVS] · MODOS · FECIT · FLACCVS · CLAVDI · TIBIS · DVABVS DEXTRIS · *TOTA* · GRAECA · MENANDRV · FACTA · *III* · M · VALERIO · C · FANNIO · COS

1 Megalensibus *CG*: Romanis *A* 2 M. Iunio Lucio Iulio *A* 3 egit *A* Lucius Ambiu . . s *A* Hatilius *A* 4 modulauit *CG* 5 edita tertium est *Donatus*: facta *uel* acta secunda *codd.* Valer Fan Cos *A*

C. SVLPICI APOLLINARIS PERIOCHA

Sorórem falso díctitatam Tháïdis
id ípsum ignorans míles aduexít Thraso
ipsíque donat. érat haec ciuis Áttica.
eḯdem eunuchum, quem émerat, tradí iubet
Thaḯdis amator Phaédria ac rus ípse abit
Thrasóni oratus bíduum *ut* concéderet.
ephébus frater Phaédriae puéllulam
cum déperiret dóno missam Tháïdi,
ornátu eunuchi indúitur (suadet Pármeno)
intro *út* iit, uitiat uírginem. sed Átticus
ciuís repertus fráter eius cónlocat
uitiátam ephebo; Phaédriam exorát Thraso.

PERSONAE

[PROLOGVS]
PHAEDRIA ADVLESCENS
PARMENO SERVOS
THAIS MERETRIX
GNATHO PARASITVS
CHAEREA ADVLESCENS
THRASO MILES
PYTHIAS ANCILLA
CHREMES ADVLESCENS
ANTIPHO ADVLESCENS
DORIAS ANCILLA
DORVS EVNVCHVS
SANGA SERVOS
SOPHRONA NVTRIX
SENEX [DEMEA seu LACHES?]
CANTOR

6 ut *add. Dziatzko* 10 ut *add. Opitz*: intro iuit *uolg.*

PROLOGVS

Si quísquamst qui placére se studeát bonis
quam plúrimis et mínume multos laédere,
in hís poëta hic nómen profitetúr suom.
tum sí quis est qui díctum in se incleméntius
exístumarit ésse, *is* sic exístumet,
respónsum, non dictum ésse, quia laesít prior,
qui béne uortendo et eásdem scribendó male
ex Graécis bonis Latínas fecit nón bonas.
idém Menandri Phásma nuper pérdidit
atque ín Thensauro scrípsit, causam dícere
prius únde petitur, aúrum qua re sít suom,
quam illíc qui petit, unde ís sit thensaurús sibi
aut únde in patrium mónumentum peruénerit.
dehinc né frustretur ípse se aut sic cógitet
'defúnctus iam sum, níl est quod dicát mihi':
is ne érret moneo et désinat lacéssere.
habeo ália multa, quaé nunc condonábitur,
quae próferentur póst, si perget laédere,
ita ut fácere instituit. quám nunc acturí sumus
Menándri Eunuchum, póstquam aediles émerunt,
perfécit sibi ut inspíciundi esset cópia.
magistrátus quom ibi adésset, occeptást agi.
exclámat furem, nón poëtam fábulam
dedísse et nil dedísse uerborúm tamen:
Colacem ésse Naeui et Plaúti, ueterem fábulam;

5 existumarit *Bentley*: existumauit *codd.*: existumabit *Muretus* is *add. Fleckeisen* 9 nuper perdidit *Bothe*: nunc nuper dedit *codd.* 12 illic *Bentley*: illi *BDG*: ille *APC*[1]: ille *ter Donatus qui tamen agnoscit ut rectam locutionem* illum *quam lectionem accipit Fleckeisen*

parasíti personam índe ablatam et mílitis.
si id ést peccatum, péccatum inprudéntiast
poétae, non quo fúrtum facere stúduerit.
id ita ésse uos iam iúdicare póteritis.
Coláx Menandrist: ín east parasitús Colax
et míles gloriósus: eas se *hic* nón negat
persónas transtulísse in Eunuchúm suam
ex Graéca; sed ea ex fábula factás prius
Latínas scisse sése, id uero pérnegat.
quod sí personis ísdem huic uti nón licet:
qui mágis licet curréntem seruom scríbere,
bonás matronas fácere, meretricés malas,
[parasítum edacem, glóriosum mílitem,]
puerúm supponi, fálli per seruóm senem,
amáre, odisse, súspicari? dénique
nullúmst iam dictum quód non sit dictúm prius.
qua re aéquomst uos cognóscere atque ignóscere,
quae uéteres factitárunt si faciúnt noui.
date óperam, cum siléntio animum atténdite,
ut pérnoscatis quíd sibi Eunuchús uelit.

31 hic *add. Fleckeisen* 33 ea ex fabula *Fleckeisen*: eas fabulas *codd.*: eas ab aliis *Ritschl*

ACTVS I

PHAEDRIA PARMENO

PH. Quid ígitur faciam? nón eam ne núnc quidem
quom accérsor ultro? an pótius ita me cómparem,
non pérpeti meretrícum contumélias?
exclúsit; reuocat: rédeam? non, si me óbsecret.
PA. siquidem hércle possis, níl prius neque fórtius.
uerúm si incipies néque pertendes gnáuiter
atque, úbi pati non póteris, quom nemo éxpetet,
infécta pace ultro ád eam uenies índicans
te amáre et ferre nón posse: actumst, ílicet,
perísti: eludet, úbi te uictum sénserit.
proin tú, dum est tempus, étiam atque etiam cógita,
ere: quaé res in se néque consilium néque modum
habet úllum, eam consílio regere nón potes.
in amóre haec omnia ínsunt uitia: iniúriae,
suspíciones, ínimicitiae, indútiae,
bellúm, pax rursum: incérta haec si tu póstules
ratióne certa fácere, nihilo plús agas
quam sí des operam ut cúm ratione insánias.
et quód nunc tute técum iratus cógitas
'egon íllam, quae illum, quaé me, quae non . . . ! síne modo,
morí me malim: séntiet qui uír siem':
haec uérba *ea* una mehércle falsa lácrimula
quam oculós terendo mísere uix ui exprésserit,
restínguet, et te ultro áccusabit, ét dabis
ultro eí supplicium. *PH.* [o] indígnum facinus! núnc ego
et illám scelestam esse ét me miserum séntio:

67 ea *add. Bentley* 70 ultro ei *Bentley*: ei ultro *codd.* o *seclusit Fleckeisen*

et taédet et amore árdeo, et prudéns sciens,
uiuós uidensque péreo, nec quid agám scio.
PA. quid agás? nisi ut te rédimas captum quám queas
minumó; si nequeas paúlulo, at quantí queas;
et né te adflictes. *PH.* ítane suades? *PA.* sí sapis.
neque praéter quam quas ípse amor moléstias
habet áddas, et illas quás habet recté feras.
sed eccam ípsa egreditur, nóstri fundi cálamitas;
nam quód nos capere opórtet, haec intércipit.

Thais Phaedria Parmeno ii

TH. Miserám me, uereor ne íllud grauius Phaédria
tulerít neue aliorsum átque ego feci accéperit,
quod heri íntro missus nón est. *PH.* totus, Pármeno,
tremo hórreoque, póstquam aspexi hanc. *PA.* bóno animo es:
accéde ad ignem hunc, iám calesces plús satis.
TH. quis hic lóquitur? ehem, tun híc eras, mi Phaédria?
quid hic stábas? quor non récta intro ibas? *PA.* céterum
de exclúsione uérbum nullum? *TH.* quíd taces?
PH. sané quia uero haec míhi patent sempér fores
aut quía sum apud te prímus. *TH.* missa istaéc face.
PH. quid 'míssa'? o Thais, Tháis, utinam essét mihi
pars aéqua amoris técum ac pariter fíeret,
ut aút hoc tibi doléret itidem ut míhi dolet
aut égo istuc abs te fáctum nili pénderem!
TH. ne crúcia te obsecro, ánime mi, *mi* Phaédria.
non pól, quo quemquam plús amem aut plus díligam,
eo féci; sed res íta erat, faciundúm fuit.
PA. credo, út fit, misera praé amore exclusti húnc foras.
TH. sicíne agis, Parmeno? áge; sed huc qua grátia

79 eccam *Fleckeisen*: ecca *codd.* 95 mi *geminauit Fabricius* 97 res ita erat *Fleckeisen*: ita erat res *codd.* 98 exclusti *cum Donato et Prisciano Faërnus*: exclusit *codd*

te accérsi iussi, auscúlta. *PH.* fiat. *TH.* díc mihi
hoc prímum, potin est híc tacere ? *PA.* egon ? óptume.
uerum heús tu, hac lege tíbi meam adstringó fidem :
quae uéra audiui táceo et contineo óptume ;
sin fálsum aut uanum aut fínctumst, continuó palamst :
plenús rimarum sum, hác atque illac pérfluo.
proin tú, taceri sí uis, uera dícito.
TH. mihi máter Samia fúit : ea habitabát Rhodi.
PA. potést taceri hoc. *TH.* íbi tum matri páruolam
puéllam dono quídam mercatór dedit
ex Áttica hinc abréptam. *PH.* ciuemne ? *TH.* árbitror ;
certúm non scimus : mátris nomen ét patris
dicébat ipsa : pátriam et signa cétera
neque scíbat neque per aétatem etiam pótis erat.
mercátor hoc addébat : e praedónibus,
unde émerat, se audísse abreptam e Súnio.
matér ubi accepit, coépit studiose ómnia
docére, educere, íta uti si esset fília.
sorórem plerique ésse credebánt meam.
ego cum íllo, quocum tum úno rem habebam hóspite,
abii húc : qui mihi relíquit haec quae habeo ómnia.
PA. utrúmque hoc falsumst : écfluet. *TH.* qui istúc ? *PA.* quia
neque tu úno eras conténta neque solús dedit ;
nam hic quóque bonam magnámque partem ad te áttulit.
TH. itást ; sed sine me péruenire quó uolo.
intérea miles, quí me amare occéperat,
in Cáriamst proféctus ; te intereá loci
cognóui. tute scís postilla quam íntumum
habeám te et mea consília ut tibi credam ómnia.

105 perpluo *Bentley* 106 taceri *BCDEP* : tacere *AG* 107 *sic scripsi ego* : Samia mihi mater *codd.* 113 potis erat *Bentley* : potuerat *codd.* 117 *sic cum Riuio uolg.* : educare ita ut *codd.* : *fort.* docere ita et educare ut si esset filia *Don. in lemm.* ut *agnoscit*

PA. ne hoc quídem tacebit Pármeno. *TH.* oh, dubiúmne id est?
hoc ágite, amabo. máter mea illic mórtuast
nupér, quoius frater áliquantum ad remst áuidior.
is ubi *ésse* hanc forma uídet honesta uírginem
et fídibus scire, prétium sperans ílico
prodúcit, uendit. fórte fortuna ádfuit
hic méus amicus: émit eam donó mihi
inprúdens harum rérum ignarusque ómnium.
is uénit: postquam sénsit me tecúm quoque
rem habére, fingit caúsas ne det sédulo:
ait, sí fidem habeat se íri praepositúm tibi
apúd me, ac non id métuat, ne, ubi accéperim,
sesé relinquam, uélle se illam míhi dare;
uerum íd uereri. séd ego quantum súspicor,
ad uírginem animum adiécit. *PH.* etiamne ámplius?
TH. nil; nám quaesiui. núnc ego eam, mi Phaédria,
multaé sunt causae quam ób rem cupio abdúcere:
primúm quod soror est dícta; praeterea út suis
restítuam ac reddam. sóla sum; habeo hic néminem
neque amícum neque cognátum: quam ob rem, Phaédria,
cupio áliquos parere amícos benfició meo.
id amábo adiuta mé, quo id fiat fácilius:
sine illúm priores pártis hosce aliquót dies
apúd me habere. níl respondes? *PH.* péssuma.
egon quícquam cum istis fáctis tibi respóndeam?
PA. eu nóster, laudo: tándem perdoluít: uir es.
PH. at égo nescibam quórsum tu ires: 'páruola
hinc ést abrepta; edúxit mater pró sua;
soror díctast; cupio abdúcere, ut reddám suis':

129 *sic singulis personis dat singulas orationes Fleckeisen*: *priorem uersus partem Phaedriae posteriorem Parmenoni tribuont codd.* 131 quoius *Fleckeisen*: eius *codd.* 132 esse *add. Bentley* 149 benficio *Fleckeisen*: beneficio *codd.* 155 at *edd. ant. cum G ex ras.*: haut *uel* aut *codd. cett.*

nempe ómnia haec nunc uérba huc redeunt dénique:
ego exclúdor, ille récipitur. qua grátia?
nisi si íllum plus quam mé amas et istam núnc times,
quae aduéctast, ne illum tálem praeripiát tibi.
TH. ego id tímeo? *PH.* quid te ergo áliud sollicitát? cedo.
num sólus ille dóna dat? numcúbi meam
benígnitatem sénsisti in te claúdier?
nonne úbi mi dixti cúpere te ex Aethíopia
ancíllulam, relíctis rebus ómnibus
quaesíui? porro eunúchum dixti uélle te,
quia sólae utuntur ís reginae; répperi,
herí minas uigínti pro ambobús dedi.
contémptus abs te támen haec habui in mémoria:
ob haéc facta abs te spérnor! *TH.* quid istic, Phaédria?
quamquam íllam cupio abdúcere atque hac re árbitror
id fíeri posse máxume, uerúm tamen
potiús quam te inimicum hábeam, faciam ut iússeris.
PH. utinam ístuc uerbum ex ánimo ac uere díceres
'potiús quam te inimicum hábeam'! si istuc crédérem
sincére dici, quíduis possem pérpeti.
PA. labáscit uictus úno uerbo quám cito!
TH. ego nón ex animo mísera dico? quám ioco
rem uóluisti a me tándem, quin perféceris?
ego ímpetrare néqueo hoc abs te, bíduom
saltem út concedás sólum. *PH.* siquidem bíduom:
verúm ne fiant ísti uigintí dies.
TH. profécto non plus bíduom aut . . *PH.* 'aut' níl moror.
TH. non fíet: hoc modo síne te exorem. *PH.* scílicet
faciúndumst quod uis. *TH.* mérito te amo, béne facis.

160 quam me amas *Bentley*: amas quam me *codd.* 163 numcubi *Fleckeisen*: nuncubi *BCEP*: num ubi *A cum cett.* 164 in te claudier *cum A Donatus*: intercludier *cum Σ Bentley* 170 *Fleckeisen*: tamen contemptus abs te haec *codd.* 184 'aut' nil moror *Dziatzko*: aut? nil moror *uolg.*

PH. rus íbo: ibi hoc me mácerabo bíduom.
ita fácere certumst: mós gerundust Tháïdi.
tu, Pármeno, huc fac illi ádducantur. *PA.* máxume.
PH. in hoc bíduom, *mea* Tháïs, uale. *TH.* mi Phaédria,
et tú. num quid uis áliud? *PH.* egone quíd uelim?
cum mílite isto praésens absens út sies;
diés noctisque mé ames, me desíderes,
me sómnies, me exspéctes, de me cógites,
me spéres, me te obléctes, mecum tóta sis:
meus fác sis postremo ánimus quando ego súm tuos.—
TH. me míseram, forsitán mi hic paruam habeát fidem
atque éx aliarum ingéniis nunc me iúdicet.
ego pól, quae mihi sum cónscia, hoc certó scio,
neque mé finxisse fálsi quicquam néque meo
cordi ésse quemquam cáriorem hoc Phaédria:
et quídquid huius féci, causa uírginis
fecí; nam me eius spéro fratrem própemodum
iam répperisse, aduléscentem adeo nóbilem;
et is hódie uenturum ád me constituít domum.
concédam hinc intro atque éxspectabo, dúm uenit.

ACTVS II

PHAEDRIA PARMENO i

PH. Fác, ita ut iussi, déducantur ísti. *PA.* faciam. *PH.* at díligenter.
PA. fíet. *PH.* at matúre. *PA.* fiet. *PH.* sátine hoc mandatúmst tibi? *PA.* ah,
rogitáre, quasi diffícile sit!
útinam tam aliquid ínuenire fácile possis, Phaédria,

190 mea *add. Brix.* 197 forsitan mi hic *Haupt*: forsitan hic mihi *codd.*: forsan *cum Donato Bentley et uolg.*

quam hóc peribit. *PH.* égo quoque una péreo, quod mist cárius:
ne istúc tam iniquo pátiare animo. *PA.* mínume: qui effectúm dabo.
sed núm quid aliud ímperas?
PH. múnus nostrum ornáto uerbis, quód poteris, et istum aémulum,
quod póteris, ab ea péllito.
PA. mémini, tam etsi núllus moneas. *PH.* égo rus ibo atque íbi manebo.
PA. cénseo. *PH.* sed heús tu. *PA.* quid uis? *PH.* cénsen posse me óffirmare et
pérpeti, ne rédeam interea? *PA.* téne? non hercle árbitror;
nam aut iám reuortere, aút mox noctu te ádiget horsum insómnia.
PH. opus fáciam, ut defetíger usque, ingrátiis ut dórmiam.
PA. uigilábis lassus: hóc plus facies. *PH.* ábi, nil dicis, Pármeno.
eíciunda hercle haec ést mollities ánimi; nimis me indúlgeo.
tandém non ego illam cáream, si sit ópus, uel totum tríduom? *PA.* hui,
úniuorsum tríduom? uide quíd agas. *PH.* stat senténtia.—
PA. dí boni, quid hoc mórbist? adeon hómines inmutárier
éx amore ut nón cognoscas eúndem esse! hoc nemó fuit
mínus ineptus, mágis seuerus quísquam nec magis cóntinens.
séd quis hic est qui huc pérgit? attat, híc quidemst parasitús Gnatho
mílitis: ducít secum una uírginem dono huíc. papae,
fácie honesta! mírum ni ego me túrpiter hodie híc dabo
cúm meo decrepito hóc eunucho. haec súperat ipsam Tháïdem.

212 qui effectum *Fleckeisen*: quin effectum *codd.*: quin factum *Bentley uolg.* 219 adiget *Bentley ex Donato*: adigent *codd.* 228 *Fleckeisen*: hic quidem est *codd.* 230 ego me Σ: egomet *A*

GNATHO PARMENO ii

GN. Di ínmortales, hómini homo quid praéstat! stulto intéllegens
quíd interest! hoc ádeo ex hac re uénit in mentém mihi:
cónueni hodie aduéniens quendam meí loci hinc atque órdinis,
hóminem haud inpurum, ítidem patria qui ábligurrierát bona:
uídeo sentum squálidum aegrum, pánnis annisque óbsitum.
'quíd istuc' inquam 'ornátist?' 'quoniam míser quod habui pérdidi, em
quó redactus sum. ómnes noti me átque amici déserunt.'
híc ego illum contémpsi prae me: 'quíd homo' inquam 'ignauíssume?
ítan parasti te út spes nulla rélicua in te sít tibi?
símul consilium cúm re amisti? uíden me ex eodem ortúm loco?
quí color, nitór, uestitus, quaé habitudost córporis!
ómnia habeo néque quicquam habeo; níl quom est, nil defít tamen.'
'át ego infelix néque ridiculus ésse neque plagás pati
póssum.' 'quid? tu his rébus credis fíeri? tota errás uia.
ólim isti fuit géneri quondam quaéstus apud saeclúm prius:
hóc nouomst aucúpium; ego adeo hanc prímus inuení uiam.
ést genus hominum qui ésse primos se ómnium rerúm uolunt
néc sunt: hos conséctor; hisce ego nón paro me ut rídeant,
séd eis ultro adrídeo et eorum íngenia admirór simul.
quídquid dicunt laúdo; id rursum sí negant, laudo íd quoque;
négat quis: nego; aït: áio; postremo ímperaui egomét mihi
ómnia adsentári. is quaestus núnc est multo ubérrimus.'
PA. scítum hercle hominem! hic hómines prorsum ex stúltis insanós facit.

240 reliqua *codd.* sit Σ: esset *A* 250 eis *Bentley*: is *A*: his Σ

GN. dum haec lóquimur, intereá loci ad macéllum ubi aduentámus,
concúrrunt laeti mi óbuiam cuppédinarii ómnes,
cetárii, lanií, coqui, fartóres, piscatóres,
quibus ét re salua et pérdita profúeram et prosum saépe:
salútant, ad cenám uocant, aduéntum gratulántur.
ille úbi miser famélicus uidet mi ésse tantum honórem,
tam fácile uictum quaérere; ibi homo coépit me obsecráre,
ut síbi liceret díscere id de mé: sectari iússi,
si pótis est, tamquam phílosophorum habent dísciplinae ex ípsis
vocábula, ut parasíti item Gnathónici uocéntur.
PA. uiden ótium et cibus quíd facit aliénus? *GN.* sed ego césso
ad Tháïdem hanc dedúcere et rogáre ad cenam ut uéniat?
sed Pármenonem ante óstium *hoc astáre* tristem uídeo,
riuális seruom: sálua rest. ni mírum hisce homines frígent.
nebulónem hunc certumst lúdere. *PA.* hisce hoc múnere arbitrántur
suam Tháïdem esse. *GN.* plúrima salúte Parmenónem
summúm suom inpertít Gnatho. quid ágitur? *PA.* statur. *GN.* uídeo.
num quíd nam hic quod nolís uides? *PA.* te. *GN.* crédo; at num quid áliud?
PA. qui dúm? *GN.* quia tristi's. *PA.* níl quidem. *GN.* ne sís; sed quid uidétur
hoc tíbi mancupium? *PA.* nón malum hercle. *GN.* uro hóminem. *PA.* ut falsus ánimist.
GN. quam hoc múnus gratum Tháïdi arbitráre esse? *PA.* hoc nunc dícis

264 *Fleckeisen*: parasiti ita ut *A*: itidem ut Σ: item ut *Donat. in lemm.* 267 hoc astare *Dziatzko*: Thaidis *codd.*: Thaidii *Bothe*: huius stare* *Minton Warren ex notis Bentleianis* 268 rest *ego*: res est *codd.* hisce *cum* A^1 *Donatus* ('*hisce*' *pro* '*hi*' *uetuste*): *cum* Σ *om. uolg.* 275 *post* dicis *interpunct. tollit Dziatzko qui* hoc *ablatiuom censet esse*

* See App. on this vs.

eiéctos hinc nos: ómnium rerum, heús, uicissitúdost.
GN. sex égo te totos, Pármeno, hos mensís quietum réddam,
ne súrsum deorsum cúrsites neue úsque ad lucem uígiles.
ecquíd beo te? *PA.* mén? papae! *GN.* sic sóleo amicos. *PA.* laúdo.
GH. detíneo te: fortásse tu proféctus alio fúeras.
PA. nusquám. *GN.* tum tu igitur paúlulum da mi óperae: fac ut admíttar
ad illam. *PA.* áge modo, i: nunc tíbi patent fores haéc, quia istam dúcis.
GN. num quem éuocari hinc uís foras?—*PA.* sine bíduom hoc praetéreat:
qui míhi nunc uno dígitulo fores áperis fortunátus,
ne tu ístas faxo cálcibus saepe ínsultabis frústra.
GN. etiámne tu hic stas, Pármeno? eho num nam híc relictu's cústos,
ne quís forte internúntius clam a mílite ad istam cúrset?
PA. facéte dictum: míra uero míliti quae pláceant.—
sed uídeo erilem fílium minórem huc adueníre.
mirór quid ex Piraeo ábierit; nam ibi cústos publice ést nunc.
non témerest; et properáns uenit: nesció quid circumspéctat.

CHAEREA PARMENO iii

CH. Óccidi!
neque uírgost usquam néque ego, qui illam a cónspectu amisí meo.
ubi quaéram, ubi inuestígem, quem percónter, quam insistám uiam,
incértus sum. una haec spés est: ubi ubi est, díu celari nón potest.

282 i *om.* Σ 286 *Fleckeisen*: etiam nunc tu hic A^2: etiam nunc hic Σ eho *sustulit T. Faber quem edd. plerique secuti sunt* 290 quid *A*: qui *edd. ant.*: quod *cum G Donat. in lemm.*

o fáciem pulchram! déleo omnis dehínc ex animo múlieres:
taedét cottidiánarum harum fórmarum. *PA.* ecce autem álterum!
néscio quid de amóre loquitur: o ínfortunatúm senem!
hic uérost, qui si occéperit,
ludúm iocumque dícet fuisse illum álterum,
praeut húius rabies quaé dabit.
CH. ut illúm di deaeque sénium perdant, quí me hodie remorátus est;
meque ádeo, qui restíterim; tum autem qui íllum flocci fécerim.
séd eccum Parmenónem. salue. *PA.* quíd tu es tristis? quídue es alacris?
únde is? *CH.* egone? néscio hercle, néque unde eam neque quórsum eam:
ita prórsum oblitus súm mei.
PA. qui quaéso? *CH.* amo. *PA.* hem. *CH.* nunc, Pármeno, *tu* osténdes te qui uír sies.
scis té mihi saepe póllicitum esse 'Chaérea, aliquid ínueni
modo quód ames: in ea re útilitatem ego fáciam ut cognoscás meam,'
quom in céllulam ad te pátris penum omnem cóngerebam clánculum.
PA. age, inépte. *CH.* hoc hercle fáctumst. fac sis núnc promissa adpáreant:
sic ádeo digna rés est, ubi tu néruos intendás tuos.
haud símilis uirgost uírginum nostrárum, quas matrés student
demíssis umeris ésse, uincto péctore, ut gracilaé sient.

300 *A*: dices Σ: dicat *Bentley* 302 senium *cum A Donat.*: senem omnes *uel* omnes senem Σ: *unde Bentley* ut illum di deae omnes senium perdant qui hodie me remoratu' sit 303 A^2Σ: ei restiterim *A*, *unde elicuit* quei *Spengel* 307 *sic post Thomas Fleckeisen*: te Parmeno ostendes *uel* Parmeno te ostendes *codd.*: te ostenderis *Bentley* 312 *Fleckeisen*: si *cum codd. Seruius*: siue *Donat.*: haec *Braune*: *ceterum ante* si *Parmenonis notam exhibent codd.*

si qua ést habitior paúlo, pugilem esse áiunt, deducúnt cibum:
tam etsí bonast natúra, reddunt cúratura iúnceam :
itaque érgo amantur. *PA.* quíd tua istaec? *CH.* nóua figura orís. *PA.* papae.
CH. color uérus, corpus sólidum et suci plénum. *PA.* anni? *CH.* anni? sédecim.
PA. flos ípsus. *CH.* *ipsam* hanc tú mihi uel ui uél clam uel precário
fac trádas: mea nil ré fert, dum potiár modo.
PA. quid? uírgo quoiast? *CH.* néscio hercle. *PA.* undést? *CH.* tantundem. *PA.* ubi hábitat?
CH. ne id quídem. *PA.* ubi uidisti? *CH.* ín uia. *PA.* qua rátione amisísti?
CH. id équidem adueniens mécum stomachabár modo,
nec quémquam ego esse hominem árbitror quoi mágis bonae
felícitates ómnes auorsaé sient.
PA. quid hóc est sceleris! *CH.* périi. *PA.* quid factúmst? *CH.* rogas?
patrís cognatum atque aéqualem Archidémidem
nouístin? *PA.* quid ni? *CH.* is, dum hánc sequor, fit mi óbuiam.
PA. incómmode hercle. *CH.* immo énim uero infelíciter;
nam incómmoda alia súnt dicenda, Pármeno.
illúm liquet mihi déierare his ménsibus
sex séptem prorsum nón uidisse próxumis,
nisi núnc, quom minume uéllem minumeque ópus fuit.
eho, nónne hoc monstri símilest? quid aïs? *PA.* máxume.
CH. contínuo adcurrit ád me, quam longé quidem,
incúruos, tremulus, lábiis demissís, gemens :
'heus heús, tibi dico, Chaérea' inquit. réstiti.
'scin quíd ego te uolébam?' 'dic.' 'cras ést mihi

319 ipsus. ipsam *Fleckeisen* : ipse (ipsum). han *codd.* : ipse. nunc hanc *G. Hermann uolg.* 325 auorsae *Bentley* : aduersae *codd.*

iudícium.' 'quid tum?' 'ut díligenter núnties
patri, áduocatus máne mi esse ut méminerit.'
dum haec dícit, abiit hóra. rogo num quíd uelit.
'recte' ínquit. abeo. quom húc respicio ad uírginem,
illa sése interea cómmodum huc aduórterat
in hanc nóstram plateam. *PA.* mírum ni hanc dicít, modo
huic quaé datast dono. *CH.* húc quom aduenio, núlla erat.
PA. comités secuti scílicet sunt uírginem?
CH. uerúm: parasitus cum áncilla. *PA.* ipsast: ílicet.
desíne; iam conclamátumst. *CH.* alias rés agis.
PA. istúc ago equidem. *CH.* nóstin quae sit? díc mihi,
vidístin? *PA.* uidi, nóui: scio quo abdúcta sit.
CH. eho Pármeno mi, nóstin et scis úbi siet?
PA. húc deductast ád meretricem Tháïdem: ei donó datast.
CH. quís is est tam poténs cum tanto múnere hoc? *PA.* milés Thraso,
Phaédriae riuális. *CH.* duras frátris partis praédicas.
PA. ímmo si sciás quod donum huic dóno contra comparet,
[tum] mágis id dicas. *CH.* quód nam quaeso hercle? *PA.* eúnuchum. *CH.* illumne óbsecro
ínhonestum hominem, quém mercatus ést heri, senem múlierem?
PA. ístunc ipsum. *CH.* homó quatietur cérte cum donó foras.
séd istam Thaïdém non sciui nóbis uicinam. *PA.* haúd diust.
CH. périi, numquamne étiam me illam uídisse! eho dum díc mihi:
éstne, ut fertur, fórma? *PA.* sane. *CH.* at níl ad nostram hanc? *PA.* ália res.

349 *post* dic mihi *ab initio uersus sequentis* aut *praebet A*   356 tum magis *codd.*: tum *seclusit Bentley*   358 istum ipsum. homo quatietur *A*: nimirum homo *Nonius*: *unde* istum ipsum. nimirum homo *om.* certe *Fleckeisen*

CH. óbsecro hercle, Pármeno, fac [ut] pótiar. *PA.* faciam sédulo;
dábo operam, adiuuábo: num quid me áliud? *CH.* quo nunc ís? *PA.* domum,
út mancupia haec, íta uti iussit fráter, ducam ad Tháïdem.
CH. ó fortunatum ístum eunuchum quí quidem in hanc detúr domum!
PA. quíd ita? *CH.* rogitas? súmma forma sémper conseruám domi
uidébit, conloquétur, aderit úna in unis aédibus;
cibúm non numquam cápiet cum ea; intérdum propter dórmiet.
PA. quid sí nunc tute fórtunatus fías? *CH.* qua re, Pármeno?
respónde. *PA.* capias uéstem illius. *CH.* uéstem? quid tum póstea?
PA. pro illó te deducam. *CH.* aúdio. *PA.* te esse íllum dicam. *CH.* intéllego.
PA. tu illís fruare cómmodis quibus tú illum dicebás modo:
cibum úna capias, ádsis, tangas, lúdas, propter dórmias;
quandóquidem illarum néque te quisquam nóuit neque scit quí sies.
praetérea forma et aétas ipsast, fácile ut pro eunuchó probes.
CH. dixísti pulchre: númquam uidi mélius consiliúm dari.
age eámus intro núnciam: orna me, ábduc, duc, quantúm potest.
PA. quid agís? iocabar équidem. *CH.* garris. *PA.* périi, quid ego egí miser!
quo trúdis? perculerís iam tu me. tíbi equidem dicó, mane.
CH. eámus. *PA.* pergin? *CH.* cértumst. *PA.* uide ne nímium calidum hoc sít modo.

362 ut *tollendum esse monuit Dziatzko* sedulo ac *codd.* 364 uti *Faërnus*: ut *codd.* 370 capias tu illius uestem *codd.*: *nisi quod* tu *om. A*: uestem illius *Fleckeisen* 376 dixti *codd.* 377 duc *om. A*: *add.* A^1 380 calidum *Donatus*: callidum *codd.*

CH. non ést profecto: síne. *PA.* at enim istaec ín me cudetúr faba. *CH.* ah.
PA. flagítium facimus. *CH.* án id flagitiumst, si ín domum meretríciam
dedúcar et illis crúcibus, quae nos nóstramque adulescéntiam
habent déspicatam et quaé nos semper ómnibus cruciánt modis,
nunc réferam gratiam átque eas itidem fállam, ut ab illis fállimur?
an pótius haec patri aéquomst fieri, ut á me ludatúr dolis?
quod quí rescierint, cúlpent; illud mérito factum omnés putent.
PA. quid istíc? si certumst fácere, faciam; uérum ne post cónferas
culpam ín me. *CH.* non faciám. *PA.* iubesne? *CH.* iúbeam? cogo atque ímpero:
numquám defugiam auctóritatem. séquere. *PA.* di uortánt bene!

ACTVS III

i THRASO GNATHO PARMENO

TH. Magnás uero agere grátias Thaïs mihi?
GN. ingéntis. *TH.* ain tu, laétast? *GN.* non tam ipsó quidem
donó quam abs te datum ésse: id uero sério
triúmphat. *PA.* hoc prouíso ut, ubi tempús siet,
dedúcam. sed eccum mílitem. *TH.* est istúc datum
profécto, ut grata míhi sint quae facio ómnia.
GN. aduórti hercle animum. *TH.* uél rex semper máxumas
mihi agébat quidquid féceram: aliis nón item.

386 pati E^2GP *in ras.*: *unde* an potius haec pati aequomst, pater ut a me ludatur dolis *Fleckeisen* 390 sequere *Chaereae continuat Fleckeisen*: *alii Parmenoni tribuont* 394 hoc *A*: huc Σ

GN. labóre alieno mágno partam glóriam
uerbís saepe in se tránsmouet qui habét salem;
quod in tést. *TH.* habes. *GN.* rex te érgo in oculis
TH. scílicet.
GN. gestáre. *TH.* vero: crédere omnem exércitum,
consília. *GN.* mirum. *TH.* túm sicubi eum sátietas
hominum aút negoti sí quando odium céperat,
requiéscere ubi uolébat, quasi . . . nostín? *GN.* scio:
quasi ubi íllam exspueret míseriam ex animó. *TH.* tenes.
tum mé conuiuam sólum abducebát sibi. *GN.* hui,
regem élegantem nárras. *TH.* immo síc homost:
perpaúcorum hominumst. *GN.* ímmo nullorum árbitror,
si técum uiuit. *TH.* ínuidere omnés mihi,
mordére clanculum: égo non flocci péndere:
illi ínuidere mísere; uerum unús tamen
inpénse, elephantis quem Índicis praefécerat.
is úbi molestus mágis est, 'quaeso' inquám 'Strato,
eon és ferox, quia habés imperium in béluas?'
GN. pulchré mehercle díctum et sapientér. papae,
iuguláras hominem. quíd ille? *TH.* mutus ílico.
GN. quid ni ésset? *PA.* di uostrám fidem, hominem pérditum
miserúmque et illum sácrilegum! *TH.* quid illúd, Gnatho,
quo pácto Rhodium tétigerim in conuíuio,
numquám tibi dixi? *GN.* númquam; sed narra óbsecro.
plus míliens audíui. *TH.* una in conuíuio
erat híc, quem dico, Rhódius adulescéntulus.
forte hábui scortum: coépit ad id adlúdere
et me ínridere. 'quíd aïs' inquam homini 'ínpudens?
lepus túte es, pulpaméntum quaeris?' *GN.* háhahahae.
TH. quid ést? *GN.* facete, lépide, laute, níl supra.

402 gestare *AC*[1]: gestire *codd. cett.* 409 hominumst *Bentley*: hominum *codd.* 425 homini *A*: homo $A^2\Sigma$ 426 et pulp. Σ: et *om. A* hahahahae *Dziatzko coll. v. 497, Heaut. 886, Hec. 862*: hahahae *codd.*

tuomne, óbsecro te, hoc díctum erat? uetus crédidi.
TH. audíeras? *GN.* saepe, et fértur in primís. *TH.* meumst.
GN. dolet díctum inprudenti ádulescenti et líbero.
PA. at té di perdant! *GN.* quíd ille quaeso? *TH.* pérditus:
risu ómnes qui aderant émoriri. dénique
metuébant omnes iám me. *GN.* non iniúria.
TH. sed heús tu, purgon égo me de istac Tháïdi,
quod eám me amare súspicatast? *GN.* níl minus.
immo aúge magis suspícionem. *TH.* quór? *GN.* rogas?
scin, sí quando illa méntionem Phaédriae
facit aút si laudat, te út male urat? *TH.* séntio.
GN. id út ne fiat haéc res solast rémedio:
ubi nóminabit Phaédriam, tu Pámphilam
contínuo; si quando ílla dicet ‘Phaédriam
intró mittamus cómissatum,’ Pámphilam
cantátum prouocémus; si laudábit haec
illíus formam, tu húius contra. dénique
par pró pari reférto, quod eam mórdeat.
TH. siquidém me amaret, tum ístuc prodessét, Gnatho.
GN. quando íllud quod tu dás exspectat átque amat,
iam dúdum te amat, iám dudum illi fácile fit
quod dóleat; metuit sémper quem ipsa núnc capit
fructúm ne quando irátus tu alio cónferas.
TH. bene díxti ac mi istuc nón in mentem uénerat.
GN. ridículum; non enim cógitaras. céterum
idem hoc túte melius quánto inuenissés, Thraso!

ii THAIS THRASO GNATHO PARMENO PYTHIAS

TH. Audíre uocem uísa sum modo mílitis.
atque éccum. salue, mí Thraso. *THR.* o Thaïs mea,
meum sáuium, quid ágitur? ecquid nós amas

450 tu te *contra metrum* A^1

de fídicina istac? *PA.* quám uenuste! quód dedit
princípium adueniens! *TH.* plúrimum meritó tuo.
GN. eámus ergo ad cénam. quid stas? *PA.* em álterum:
ex hómine hunc natum dícas? *TH.* ubi uis, nón moror.
PA. adíbo atque adsimulábo quasi nunc éxeam.
itúran, Thaïs, quópiam es? *TH.* ehem, Pármeno:
bene fécisti hodie; itúra. . . *PA.* quo? *TH.* quid, hunc nón uides?
PA. uideo ét me taedet. úbi uis, dona adsúnt tibi
a Phaédria. *THR.* quid stámus? quor non ímus hinc?
PA. quaeso hércle ut liceat, páce quod fiát tua,
dare huíc quae uolumus, cónuenire et cónloqui.
THR. perpúlchra credo dóna aut nostri símilia.
PA. res índicabit. heús iubete istós foras
exíre, quos iussi, ócius. procéde tu huc:
ex Aéthiopiast úsque haec. *THR.* hic sunt trés minae.
GN. vix. *PA.* úbi tu es, Dore? accéde huc. em eunuchúm tibi,
quam líberali fácie, quam aetate íntegra!
TH. ita mé di ament, honéstust. *PA.* quid tu aïs, Gnatho?
num quíd habes quod contémnas? quid tu autém, Thraso?
tacént: satis laudant. fác periclum in lítteris,
fac ín palaestra, in músicis: quae líberum
scire aéquomst adulescéntem, sollertém dabo.
THR. ego íllum eunuchum, sí opus sit, uel sóbrius . . !
PA. atque haéc qui misit nón sibi soli póstulat
te uíuere et sua caúsa excludi céteros,
neque púgnas narrat néque cicatricés suas
osténtat neque tibi óbstat, quod quidám facit;
uerum úbi molestum nón erit, ubi tú uoles,
ubi témpus tibi erit, sát habet si tum récipitur.

460 nil moror *F*: num moror *BCP*: non moror *cett. cum Donato et Eugraphio* 463 *sic interpunxit Dziatzko*: *uolgo* hodie *cum uerbis seqq. coniungitur*

THR. adpáret seruom hunc ésse domini paúperis
miseríque. *GN.* nam hercle némo posset, sát scio,
qui habéret qui paráret alium, hunc pérpeti.
PA. tace tú, quem ego esse infra ínfumos omnís puto
hominés ; nam qui adsentári huic animum indúxeris,
e flámma petere té cibum posse árbitror.
THR. iamne ímus ? *TH.* hos prius íntro ducam et quaé uolo
simul ímperabo : póst huc continuo éxeo.
THR. ego hinc ábeo : tu istanc ópperire. *PA.* haud cónuenit
una íre cum amica ímperatorem ín uia.
THR. quid tíbi ego multa dícam ? domini símilis es.
GN. hahahaé. *THR.* quid rides ? *GN.* ístuc quod dixtí modo ;
et illúd de Rhodio díctum quom in mentém uenit.
sed Tháïs exit. *THR.* ábi prae, cura ut sínt domi
paráta. *GN.* fiet. — *TH.* díligenter, Pýthias,
fac cúres, si forte hóc Chremes aduénerit,
ut óres primum ut rédeat ; si id non cómmodumst,
ut máneat ; si id non póterit, ad me addúcito.
PY. ita fáciam. *TH.* quid? quid áliud uolui dícere ?
ehem, cúrate istam díligenter uírginem :
domi adsítis facite. *THR.* eámus. *TH.* uos me séquimini.

iii CHREMES PYTHIAS

CH. Profécto quanto mágis magisque cógito,
ni mírum dabit haec Tháïs mihi magnúm malum :
ita mé uideo ab ea astúte labefactárier,
iam túm quom primum iússit me ad se accérsier.
roget quís ‘ quid rei tibi cum ílla ? ’ ne norám quidem.

490 ads. huic animum *cum DGC Dziatzko* : huic animum ads. *cett.* 495 in uiam *A* 496 similis es *cum codd. Priscianus* : simia es *Bentley* : simiu's *Fleckeisen* 499 cura *Paumier* : curre *codd.* : abi praecurre *Don. in lemm.* 500 fiet *Fleckeisen* : fiat *codd.* 501 *sic DG* : si Chremes hoc forte *codd. cett.* 502, 503 redeat *et* maneat *inuerso ordine dant codd.* : *recte constituit Bentley*

ubi uéni, causam, ut íbi manerem, répperit:
ait rém diuinam fécisse et rem sériam
uelle ágere mecum. iám tum erat suspício
doló malo haec fieri ómnia. ipsa adcúmbere
mecúm, mihi sese dáre, sermonem quaérere.
ubi fríget, huc euásit, quam pridém pater
mihi et máter mortui éssent. dico, iám diu.
rus écquod Suni habérem et quam longe á mari.
credo eí placere hoc: spérat se a me auéllere.
postrémo, ecqua inde párua periissét soror;
ecquís cum ea una; quíd habuisset, quóm perit;
ecquís eam posset nóscere. haec quor quaéritet?
nisi si ílla forte quae ólim periit páruola
soror, hánc se intendit ésse, uti est audácia.
uerum éa si uiuit, ánnos natast sédecim,
non máior: Thaïs quám ego sum maiúsculast.
misít porro orare út uenirem sério.
aut dícat quod uolt aút molesta né siet:
non hércle ueniam tértio. heus heus, écquis hic?
ego súm Chremes. *PY.* o cápitulum lepidíssumum!
CH. dico égo mi insidias íieri? *PY.* Thaïs máxumo
te orábat opere ut crás redires. *CH.* rús eo.
PY. fac amábo. *CH.* non possum, ínquam. *PY.* at
tu apud nos híc mane,
dum rédeat ipsa. *CH.* níl minus. *PY.* quor, mí Chremes?
CH. malám rem hinc ibis? *PY.* si ístuc ita certúmst tibi,
amábo ut illuc tránseas ubi illást. *CH.* eo.
PY. abi, Dórias, cito húnc deduce ad mílitem.

ANTIPHO iv

AN. Heri áliquot adulescéntuli coíimus in Piraéo
in húnc diem, ut de sýmbolis essémus. Chaeream eí rei

519 *Fleckeisen cum DG*: habeam *cett.* 539 coiimus *BC*²: coimus *cett.*

praefécimus ; dati ánuli ; locus, témpus constitútumst.
praetériit tempus : quo ín loco dictúmst parati níl est ;
homo ípse nusquamst néque scio quid dícam aut quid coniéctem.
nunc mi hóc negoti céteri dedére ut illum quaéram
idque ádeo uisam sí domist. quis nam hínc ab Thaïde éxit ?
is ést an non est ? ípsus est. quid hoc hóminis ? quid hic ornátist ?
quid illúd malist ? nequeó satis mirári neque conícere ;
nisi, quídquid est, procul hínc lubet prius quíd sit sciscitári.

v CHAEREA ANTIPHO

CH. Núm quis hic est ? némost. num quis hínc me sequitur ? némo homost.
iámne erumpere hóc licet mi gaúdium ? pro Iúppiter,
nunc ést profecto, intérfici quom pérpeti me póssum,
ne hoc gaúdium contáminet uita aégritudine áliqua.
sed néminemne cúriosum intéruenire núnc mihi
qui mé sequatur quóquo eam, rogitándo obtundat, énicet,
quid géstiam aut quid laétus sim, quo pérgam, unde emergam, úbi siem
vestítum hunc nanctus, quíd mi quaeram, sánus sim anne insániam !
AN. adíbo atque ab eo grátiam hanc, quam uídeo uelle, inîbo.
Chaérea, quid est quód sic gestis ? quíd sibi hic uestítus quaerit ?
quíd est quod laetus és ? quid tibi uis ? sátine sanu's ? quíd me adspectas ?
quid díces ? *CH.* o festús dies ! o méus amicus ! sálue :

546 *sic cum Donato in lemm. Bentley et alii* : qui hic ornatus est *cum codd. Umpfenbach* 558 quid sibi A^2 : quidue sibi *A* : aut quid sibi Σ 559 quod *add.* A^1 : laetus es *schol.* EG^2 : laetus sis *cett* 560 *sic Bentley* : quid taces. CH. O festus dies hominis amice salue *codd.*

nemo ómniumst quem ego núnc magis cuperém uidere quám te.
AN. narra ístuc quaeso quíd sit. *CH.* immo ego te óbsecro hercle ut aúdias.
nostín hanc quam amat fráter? *AN.* noui: némpe, opinor, Tháïdem.
CH. istam ípsam. *AN.* sic comméineram. *CH.* quaedam hódie est ei donó data
uirgó: quid ego eius tíbi nunc faciem praédicem aut laudem, Ántipho,
quom ipsús me noris quam élegans formárum spectatór siem?
in hác commotus sum. *AN.* aín tu? *CH.* primam díces, scio, si uíderis.
quid múlta uerba? amáre coepi. fórte fortuná domi
erat quídam eunuchus quém mercatus fúerat frater Tháïdi,
neque ís deductus étiam dum ad eam. súbmonuit me Pármeno
ibi séruos quod ego arrípui. *AN.* quid id est? *CH.* tácitus citius aúdies:
ut uéstem cum eo mútem et pro illo iúbeam me illoc dúcier.
AN. pro eunúchon? *CH.* sic est. *AN.* quíd ex ea re tándem ut caperes cómmodi?
CH. rogás? uiderem, audírem, essem una quácum cupiebam, Ántipho.
num párua causa aut práua ratiost? tráditus sum múlieri.
illa ílico ubi me accépit, laeta uéro ad se abducít domum;
comméndat uirginém. *AN.* quoi? tibine? *CH.* míhi. *AN.* satis tutó tamen?
CH. edícit ne uir quísquam ad eam adeat ét mihi ne abscedam ímperat;

561 *Guyet*: nemost hominum *A*: nemo est omnium *cett.* nunciam *A*: nunc A^2 *cum cett.* 562 sit *edd. ant.*: siet *codd.* 566 ipsus *Dziatzko*: ipsum *codd.*: me ipse *Bentley* 570 dum *AG*: tum *cett.* 575 praua ratio *Paumier*: parua ratio *codd. et Donat. in lemm.*

in ínteriore párte ut maneam sólus cum sola. ádnuo
terram íntuens modéste. *AN.* miser. *CH.* 'ego' ín-quit 'ad cenam hínc eo.'
abdúcit secum ancíllas: paucae quaé circum illam essént manent
nouíciae puéllae. continuo haéc adornant út lauet.
adhórtor properent. dum ádparatur, uírgo in conclauí sedet
suspéctans tabulam quándam pictam: ibi ínerat pictura haéc, Iouem
quo pácto Danaae mísisse aiunt quóndam in gremium imbrem aúreum.
egomét quoque id spectáre coepi, et quía consimilem lúserat
iam olim ílle ludum, inpéndio magis ánimus gaudebát mihi,
deum sése in hominem cónuortisse atque ín alienas tégulas
uenísse clanculúm: per pluuiam fúcum factum múlieri.
at quém deum! qui témpla caeli súmma sonitu cóncutit.
ego homúncio hoc non fácerem? *facerem* ego íllud uero itidem ác lubens.
dum haec mécum reputo, accérsitur lauátum interea uírgo:
iit, láuit, rediit; deínde eam in lecto íllae conlocárunt.
sto exspéctans si quid mi ímperent. uenit úna, 'heus tu' inquit 'Dóre,
cape hóc flabellum, uéntulum huic sic fácito, dum lauámus;
ubi nós lauerimus, sí uoles, lauáto.' accipio trístis.
AN. tum equidem ístuc os tuom ínpudens uidére nimium uéllem,
qui essét status, flabéllulum tenére te asinum tántum.
CH. uix élocutast hóc, foras simul ómnes proruónt se,

588 hominem *codd.*: aurum *uel* pretium *Bentley* 589 pluuiam *Bentley*: impluuium *codd.* 590 suo nutu quatit *coni. Bentley luculente sed sine causa* 591 *Fleckeisen*: ego homuncio non hoc facerem? ego illud uero ita feci *codd. plerique*: hoc homuncio D^1L 593 in lecto illae *DL*: in lectulo *A*: in lectum illae *cett.* 595 lauamus *CEFP*: lauamur *cett.* 598 flabellulum *Guyet*: flabellum *codd.*

abeúnt lauatum, pérstrepunt, ita út fit, domini ubi ábsunt.
intérea somnus uírginem opprimít. ego limis spécto
sic pér flabellum clánculum ; simul ália circumspécto,
satin éxplorata sínt. uideo esse. péssulum ostio óbdo.
AN. quid túm ? *CH.* quid 'quid tum,' fátue ? *AN.* fateor. *CH.* án ego occasiónem
mi osténtam, tantam, tám breuem, tam optátam, tam insperátam
amítterem ? tum pól ego is essem uéro, qui simulábar.
AN. sane hércle ut dicis. séd interim de sýmbolis quid áctumst ?
CH. parátumst. *AN.* frugi es : úbi ? domin ? *CH.* immo ápud libertum Díscum.
AN. perlóngest, sed tanto ócius properémus: muta uéstem.
CH. ubi mútem ? perii ; nám domo exsuló nunc : metuo frátrem
ne intús sit ; porro autém pater ne rúre redierít iam.
AN. eámus ad me, ibi próxumumst ubi mútes. *CH.* recte dícis.
eámus ; et de istác simul, quo pácto porro póssim
potíri, consiliúm uolo capere úna tecum. *AN.* fíat.

ACTUS IV

Dorias i

Íta me di ament, quántum ego illum uídi, non nil tímeo misera,
né quam ille hodie insánus turbam fáciat aut uim Tháïdi.
nam póstquam iste aduenít Chremes adoléscens, frater uírginis,
mílitem rogat út illum admitti iúbeat: continuo ílle irasci,

601 limis $A^2\Sigma$: sublimis *A* 609 *in FP* sed . . . properemus *Chaereae uerba sunt* 618 *Fleckeisen*: ille continuo *codd.*

néque negare audére; Thaïs pórro instare ut hóminem inuitet.
íd faciebat rétinendi illius caúsa, quia illa quaé cupiebat
dé sorore eius índicare ad eám rem tempus nón erat.
inuítat tristis: mánsit. ibi illa cum íllo sermonem ílico;
míles uero síbi putare addúctum ante oculos aémulum;
uóluit facere cóntra huic aegre: 'heus' ínquit 'puere, Pámphilam
áccerse, ut deléctet hic nos.' ílla [exclamat] 'minume géntium:
ín conuiuium íllam?' miles téndere: inde ad iúrgium.
ínterea aurum síbi clam mulier démit, dat mi ut aúferam.
hóc est signi: ubi prímum poterit, se íllinc subducét scio.

ii PHAEDRIA DORIAS

Dum rús eo, coepi égomet mecum intér uias,
ita út fit, ubi quid ín animost moléstiae,
aliám rem ex alia cógitare et ea ómnia
peiórem in partem. quíd opust uerbis? dum haéc puto,
praetérii inprudens uíllam. longe iam ábieram,
quom sénsi: redeo rúrsum, male ueró me habens.
ubi ad ípsum ueni déuorticulum, cónstiti:
occépi mecum cógitare 'hem, bíduom hic
manéndumst soli síne illa? quid tum póstea?
nil ést. quid? nil? si nón tangendi cópiast,
eho né uidendi quídem erit? si illud nón licet,
saltem hóc licebit. cérte extrema línea
amáre haud nil est.' uíllam praetereó sciens.
sed quíd hoc quod timida súbito egreditur Pýthias?

622 ilico *A*: incipit Σ: occipit *Donat. in lemm.* 624 puere *Erasmus*: puer *codd.*: puer, i *Bentley* 625 exclamat *secl. Guyet* 631 omnia in | peiorem partem *codd.*: *transp. Bentley* 640 lineam *A*[1]

PYTHIAS DORIAS PHAEDRIA iii

PY. Vbi ego illum scelerósum misera atque ínpium inueniam? aút ubi quaeram?
hócine tam audax fácinus facere esse aúsum! *PH.* perii: hoc quíd sit uereor.
PY. quín etiam insupér scelus, postquam lúdificatust uírginem,
uestem ómnem miserae díscidit, tum ipsám capillo cónscidit.
PH. hem. *PY.* quí nunc si detúr mihi,
ut ego únguibus facile ílli in oculos ínuolem uenéfico!
PH. néscio quid profécto absente nóbis turbatúmst domi.
adíbo. quid istuc? quíd festinas? aút quem quaeris, Pýthias?
PY. ehem Phaédria, ego quem quaéram? in' hinc quo dígnu's cum donís tuis
tam lépidis? *PH.* quid istuc ést reï?
PY. rogás me? eunuchum quém dedisti nóbis quas turbás dedit!
quám erae dono déderat miles, uírginem uitiáuit. *PH.* quid aïs?
PY. périi. *PH.* temulénta's. *PY.* utinam síc sint qui mihi mále uolunt!
DO. au óbsecro, mea Pýthias, quod ístuc nam monstrúm fuit?
PH. insánis: qui istuc fácere eunuchus pótuit? *PY.* ego illum néscio
qui fúerit; hoc quod fécit, res ipsa índicat.
uirgo ípsa lacrumat néque, quom rogites, quíd sit audet dícere.
ille aútem bonus uir núsquam adparet. étiam hoc misera súspicor,

651 egon *cum* ΣA^1 i *pro* in' A^1 654 *Conradt*: uirginem quam erae *codd.*

aliquíd domo abeuntem ábstulisse. *PH.* néqueo mirarí satis,
quo ílle abire ignáuos possit lóngius, nisi sí domum
forte ád nos rediit. *PY.* uíse amabo núm sit. *PH.* iam faxó scies.—
DO. perii, óbsecro! tam infándum facinus, méa tu, ne audiuí quidem.
PY. at pól ego amatorés audieram múlierum esse eos máxumos,
sed níl potesse; uérum miserae nón in mentem uénerat;
nam illum áliquo conclusíssem neque illi cómmisissem uírginem.

iv PHAEDRIA DORVS PYTHIAS DORIAS

PH. Exí foras, sceléste. at etiam réstitas,
fugitíue? prodi, mále conciliate. *DO(RVS)*. óbsecro. *PH.* oh,
illúd uide, os ut síbi distorsit cárnufex!
quid huc tíbi reditiost? uéstis quid mutátiost?
quid nárras? paulum sí cessassem, Pýthias,
domi nón offendissem, íta iam adornarát fugam.
PY. haben hóminem, amabo? *PH.* quíd ni habeam? *PY.* o factúm bene.
DOR(IAS). istúc pol uero béne. *PY.* ubist? *PH.* rogitas? nón uides?
PY. uideam? óbsecro quem? *PH.* hunc scílicet. *PY.* quis hic ést homo?
PH. qui ad uós deductus hódiest. *PY.* hunc oculís suis
nostrárum numquam quísquam uidit, Phaédria.
PH. non uídit? *PY.* an tu hunc crédidisti esse, óbsecro,

662 *uolg. aut* illic *pro* ille *reponunt edd. aut* hinc *ante uel post* ille *inserunt: sed mutato non opus est: uersus trochaicus inter iambicos intercedit, ut saepe, uel supra in u. 649, ubi* hic *inserit Fleckeisen frustra* 665 amatores mulierum esse audieram eos *A*: amat. aud. eos esse mul. *E*: amat. aud. mul. esse eos *cett.* 671 uestis quid *Bentley*: quid uestis *codd.*

ad nós deductum? *PH.* námque alium habui néminem.
PY. au,
ne cómparandus quídem hic ad illumst: ílle erat
honésta facie et líberali. *PH.* ita uísus est
dudúm, quia uaria uéste exornatús fuit.
nunc tíbi uidetur foédus, quia illam nón habet.
PY. tace óbsecro: quasi uéro paulum intérsiet.
ad nós deductus hódiest adulescéntulus,
quem tú uidere uéro uelles, Phaédria.
hic ést uietus uétus ueternosús senex,
colóre mustelíno. *PH.* hem, quae haec est fábula?
eo rédiges me ut quid égerim egomet nésciam.
eho tu, émin ego te? *DO.* emísti. *PY.* iube mi dénuo
respóndeat. *PH.* roga. *PY.* uénisti hodie ad nós? negat.
at ille álter uenit ánnos natus sédecim,
quem sécum adduxit Pármeno. *PH.* age dum hoc mi éxpedi
primum: ístam quam habes únde habes uestém? taces?
monstrum hóminis, non dictúru's? *DO.* uenit Chaérea.
PH. fratérne? *DO.* ita. *PH.* quando? *DO.* hocédie.
PH. quam dudúm? *DO.* modo.
PH. quicúm? *DO.* cum Parmenóne. *PH.* norasne
eúm prius?
DO. non. néc quis esset úmquam audieram dícier.
PH. unde ígitur fratrem méum esse scibas? *DO.* Pármeno
dicébat eum esse. is mi hánc dedit uestem. *PH.* óccidi.
DO. meam ipse índuit: post úna ambo abierúnt foras.
PY. iám satis credis sóbriam esse me ét nil mentitám tibi?
iám satis certumst uírginem uitiátam esse? *PH.* age
nunc, béluae

681 nec *AEL*: ne *cett. et Priscianus* hic quidem *codd.*: *transp. Fleckeisen* 697 hocedie *Fleckeisen*: hodie *codd.* 699 sq. *uerba* nec . . . dicier *om.* AB^1P^1: *quos secutus Bentley uoc.* igitur *omisso unum uersum ex duobus effecit* 701 *sic Bentley*: dedit mihi hanc *ADG*: dedit mihi hanc uestem *cett.* 702 ambierunt *A* 704 beluae *Fleckeisen*: belua *codd.*

crédis huic quod dícat? *PY.* quid isti crédam? res ipsa índicat.
PH. cóncede istim huc paúlulum: audin? étiam paululúm: sat est.
díc dum hoc rursum: Chaérea tuam uéstem detraxít tibi?
DO. fáctum. *PH.* et eamst indútus? *DO.* factum. *PH.* et pró te huc deductúst? *DO.* ita.
PH. Iúppiter magne, ó scelestum atque aúdacem hominem! *PY.* uaé mihi:
étiam non credís indignis nós esse inrisás modis?
PH. mírum ni tu crédis quod iste dícat. quid agam néscio.
heús negato rúrsum. possumne égo hodie ex te excúlpere
uérum? uidistíne fratrem Chaéream? *DO.* non. *PH.* nón potest
síne malo fatéri, uideo: séquere hac. modo aït módo negat.
óra me. *DO.* obsecró te uero, Phaédria. *PH.* i intro núnciam.
DO. oíeï. *PH.* alio pácto honeste hinc quó modo abeam néscio.
áctumst, siquidem tú me hic etiam, nébulo, ludificábere.—
PY. Pármenonis tám scio esse hanc téchinam quam me uíuere.
DOR. síc est. *PY.* inueniám pol hodie, párem ubi referam grátiam.
séd nunc quid faciúndum censes, Dórias? *DOR.* de istác rogas
uírgine? *PY.* ita, utrum praédicemne an táceam? *DOR.* tu pol, sí sapis,

706 istim huc *Dziatzko*: istuc *codd.* etiam paululum *Umpfenbach*: etiam nunc paululum *codd.*: etiam nunc paulum *uolg.* 710 credis *codd.*: credes *Bothe* 711 credis *G. Fabricius*: credas *codd.* 716 quo modo hinc *codd.*: *transp. Bothe* 718 techinam *Ritschl*: technam, tehnam, tegnam, *codd.* 721 taceamne an praedicem *codd.*: *transp. Bentley*

quód scis nescis néque de eunucho néque de uitio uírginis.
hác re et te omni túrba euolues ét illi gratum féceris.
íd modo dic, abísse Dorum. *PY.* ita fáciam. *DOR.* sed uideón Chremem?
Tháïs iam aderit. *PY.* quíd ita? *DOR.* quia, quom inde ábeo, iam tum incéperat
túrba inter eos. *PY.* aúfer aurum hoc. égo scibo ex hoc quíd siet.

CHREMES PYTHIAS v

CH. Attát data hercle uérba mihi sunt: uícit uinum quód bibi.
at dum ádcubabam, quám uidebar míhi pulchre esse sóbrius!
postquám surrexi, néque pes neque mens sátis suom officiúm facit.
PY. Chremés. *CH.* quis est? ehem Pýthias: uah, quánto nunc formónsior
uidére mihi quam dúdum! *PY.* certo tú quidem pol multo hílarior.
CH. uerbum hércle hoc uerum erít 'sine Cerere et Líbero frigét Venus.'
sed Tháïs multon ánte uenit? *PY.* án abiit iam a mílite?
CH. iam dúdum, aetatem. lítes factae súnt inter eos máxumae.
PY. nil díxit, tu ut sequerére sese? *CH.* níl, nisi abiens mi ínnuit.
PY. eho, nónne id sat erat? *CH.* át nescibam id dícere illam, nísi quia
corréxit miles, quód intellexi mínus; nam me extrusít foras.
sed eccam ípsam: miror úbi ego huic anteuórterim.

722 de istoc eunucho *A*: *unde Fleckeisen* quod scis nescis de isto eunucho aeque ac de uitio uirginis: *ceterum* scias *codd. plerique et Eugraph. in lemm.*: scis *Donat. in lemm. ter* 733 multon *Hare*: multo *codd.*

vi THAIS CHREMES PYTHIAS

TH. Crédo equidem illum iam ádfuturum esse, út illam a me eripiát : sine ueniat.
átqui si illam dígito attigerit úno, oculi ilico écfodientur.
úsque adeo [ego] illius férre possum inéptiam et magnífica uerba,
uérba dum sint ; uérum enim si ad rem cónferentur, uápulabit.
CH. Tháïs, ego iam dúdum hic adsum. *TH.* o mí Chremes, te ipsum éxspectabam.
scín tu turbam hanc própter te esse fáctam ? et adeo ad te áttinere hanc
ómnem rem ? *CH.* ad me ? quí quaeso istuc ? *TH.* quía, dum tibi sorórem studeo
réddere ac restítuere, haec atque huíus modi sum múlta passa.
CH. úbi east ? *TH.* domi apud me. *CH.* hém. *TH.* quid est ?
éducta ita uti téque illaque dígnumst. *CH.* quid aïs ? *TH.* íd quod res est.
hánc tibi do donó neque repeto pro ílla quicquam abs té preti.
CH. et habétur et referétur, Thaïs, [tibi] íta uti merita's grátia.
TH. át enim caue, ne príus quam hanc a me accípias amittás, Chremes ;
nam haéc east quam míles a me uí nunc ereptúm uenit.
abi tú, cistellam, Pýthias, domo écfer cum monuméntis.
CH. uiden tu íllum, Thaïs, *PY.* úbi sitast ? *TH.* in rísco : odiosa céssas ?

741 ego *secl. Bentley* 743 expecto Σ : *unde Fleckeisen* te ipsum expeto 745 quaeso *Bentley* '*ex libris*' : quasi *codd.* 750 tibi *quod om.* Σ *secl. Bentley* : tibi ita ut *Umpfenbach, sed* uti *codd.*

CH. mílitem secum ád te quantas cópias addúcere?
áttat . . . *TH.* num formídulosus óbsecro es, mi homo? *CH.* ápage sis:
égon formidulósus? nemost hóminum qui uiuát minus.
TH. átque ita opust. *CH.* ah, métuo qualem tú me esse hominem exístumes.
TH. ímmo hoc cogitáto: quicum rés tibist, peregrínus est;
mínus potens quam tú, minus notus, mínus amicorum híc habens.
CH. scío istuc. sed tu quód cauere póssis, stultum admíttere est.
málo ego nos prospícere quam hunc ulcísci accepta iniúria.
tú abi atque obsera óstium intus, dúm ego hinc transcurro ád forum:
uólo ego adesse hic áduocatos nóbis in turba hác. *TH.* mane.
CH. mélius est. *TH.* omítte. *CH.* iam adero. *TH.* níl opus est istís, Chremes.
hóc modo dic, sorórem esse illam tuam ét te paruam uírginem
ámisisse, númc cognosse. sígna ostende. *PY.* adsúnt. *TH.* cape.
sí uim faciet, ín ius ducito hóminem: intellextín? *CH.* probe.
TH. fác animo haec praesénti dicas. *CH.* fáciam. *TH.* attolle pállium.
périi, huic ipsist ópus patrono, quém defensorém paro.

THRASO GNATHO SANGA CHREMES THAIS vii

THR. Hancíne ego ut contuméliam tam insígnem in me accipiám, Gnatho?
morí me satiust. Símalio, Donáx, Syrisce, séquimini.

765 *sic A* : TH. mane. CH. omitte iam adero Σ 766 *sic* Σ *et Donat.* : illam tuam esse *A*

primum aédis expugnábo. *GN.* recte. *THR.* uírginem eripiám. *GN.* probe.
THR. male múlcabo ipsam. *GN.* púlchre. *THR.* in medium huc ágmen cum uecte *í*, Donax ;
tu, Símalio, in siníatrum cornum ; tú, Syrisce, in déxterum.
cedo álios : ubi centúriost Sanga et mánipulus furum ? *SA.* éccum adest.
THR. quid ignáue ? peniculón pugnare, qui ístum huc portes, cógitas ?
SA. egon ? ímperatorís uirtutem nóueram et uim mílitum ;
sine sánguine hoc non pósse fieri : qui ábstergerem uólnera.
THR. ubi álii ? *SA.* qui malum ‘ álii ’ ? solus Sánnio seruát domi.
THR. tu hosce ínstrue ; ego ero hic póst principia : inde ómnibus signúm dabo.
GN. illúc est sapere : ut hósce instruxit, ípse sibi cauít loco.
THR. idem hóc iam Pyrrus fáctitauit. *CH.* uíden tu, Thaïs, quam híc rem agit ?
ni mírum, consilium íllud rectumst de ócludendis aédibus.
TH. sané quod tibi nunc uír uideatur ésse hic, nebulo mágnus est :
ne métuas. *THR.* quid uidétur ? *GN.* fundam tíbi nunc nimis uellém dari,
ut tu íllos procul hinc éx occulto caéderes : facerént fugam.
THR. sed éccam Thaïdem ípsam uideo. *GN.* quám mox inruimús ? *THR.* mane :
ómnia prius éxperiri quam ármis sapientém decet.
quí scis an quae iúbeam sine ui fáciat ? *GN.* di uostrám fidem,
quántist sapere ! númquam accedo, quín abs te abeam dóctior.

774 i *ins. Fleckeisen* 777 istut *A* : istunc *BCEFP* 779 *sic* Σ : fieri non posse *A* 781 *Fleckeisen* : hic ego ero *uel* ego hic ero *codd.*

THR. Tháïs, primum hoc míhi responde: quóm tibi do istam uírginem,
díxtin hos diés mihi soli dáre te? *TH.* quid tum póstea?
THR. rógitas? quae mi ante óculos coram amátorem adduxtí tuom
TH. quíd cum illoc agás? *THR.* et cum eo té clam subduxtí mihi?
TH. lúbuit. *THR.* Pamphilam érgo huc redde, nísi ui mauis éripi.
CH. tíbi illam reddat aút tu eam tangas, ómnium . . .? *GN.* ah, quid agís? tace.
THR. quíd tu tibi uis? égo non tangam meám? *CH.* tuam autem, fúrcifer?
GN. cáue sis: nescis quoí male dicas núnc uiro. *CH.* non tu hínc abis?
scín tu ut tibi res se hábeat? si quicquam hódie hic turbae coéperis,
fáciam ut huius locí dieique meíque semper mémineris.
GN. míseret tui me qui húnc tantum hominem fácias inimicúm tibi.
CH. díminuam ego tibí caput hodie, nísi abis. *GN.* ain ueró, canis?
sícine agis? *THR.* quis tú homo es? quid uis tíbi? quid cum illa reí tibist?
CH. scíbis: principio éam esse dico líberam, *THR.* hem. *CH.* ciuem Átticam, *THR.* hui.
CH. meám sororem. *THR.* os dúrum! *CH.* miles, núnc adeo edicó tibi
né uim facias úllam in illam. Tháïs, ego eo ad Sóphronam
nútricem, ut eam addúcam et signa osténdam haec. *THR.* tun me próhibeas
meám ne tangam? *CH.* próhibebo inquam. *GN.* audín tu? hic furti se ádligat:

793 hos mihi dies *A* 795 agis $D^1G^1F^2$: *unde Fleckeisen* quin cum illo nunc agis? 804 uis tibi *Fleckeisen*: tibi uis *codd.*

sát hoc tibist. *THR.* idem hóc tu, Thaïs? *TH.* quaére qui respóndeat.—
THR. quíd nunc agimus? *GN.* quín redeamus: haéc tibi iam aderit súpplicans
últro. *THR.* credin? *GN.* ímmo certe: nóui ingenium múlierum:
nólunt ubi uelís, ubi nolis cúpiunt ultro. *THR.* béne putas.
GN. iám dimitto exércitum? *THR.* ubi uis. *GN.* Sánga, ita ut fortís decet
mílites, domí focique fác uicissim ut mémineris.
SA. iám dudum animus ést in patinis. *GN.* frúgi es. *THR.* uos me hac séquimini.

ACTVS V

i THAIS PYTHIAS

TH. Pergín, scelesta, mécum perplexé loqui?
'scio, néscio, abiit, aúdiui, ego non ádfui.'
non tu ístuc mihi dictúra aperte es quídquid est?
uirgó conscissa uéste lacrumans óbticet;
eunúchus abiit: quam ób rem aut quid factúmst? taces?
PY. quid tíbi ego dicam mísera? illum eunuchúm negant
fuísse. *TH.* quis fuit ígitur? *PY.* iste Chaérea.
TH. qui Chaérea? *PY.* iste ephébus frater Phaédriae.
TH. quid aís, uenefica? *PY.* átqui certe cómperi.
TH. quid is óbsecro ad nos? quam ób rem adductust? *PY.* néscio;
nisi amásse credo Pámphilam. *TH.* hem, misera óccidi,
infélix, siquidem tu ístaec uera praédicas.
num id lácrumat uirgo? *PY.* id opínor. *TH.* quíd aïs, sácrilega?
istúcine intermináta sum hinc abiéns tibi?

810 sat *Fleckeisen*: satis *codd.*: hoc *om. Bentley* idem hoc tu, Thais *Dziatzko*: idem tu hoc ais Thais Σ *et* A^1: quid nunc tu ais Thais *A ut legit Studemund* 811 quid redeamus A^1 825 certo *DFB*: certe *cett.*

PY. quid fácerem? ita ut tu iústi, soli créditast.
TH. scelésta, lupo ouem cómmisisti. díspudet
sic míhi data esse uérba. quid illud hóminis est?
PY. era méa, tace tace óbsecro, saluaé sumus:
habémus hominem ipsum. *TH.* úbi is est? *PY.* em ad sinísteram.
uiden? *TH.* uídeo. *PY.* conprendí iube, quantúm potest.
TH. quid illó faciemus, stúlta? *PY.* quid faciás, rogas?
uide amábo, si non, quom áspicias, os ínpudens
uidétur! *TH.* non est. *PY.* túm quae eius confidéntiast!

CHAEREA THAIS PYTHIAS ii

CH. Apud Ántiphonem utérque, mater ét pater,
quasi dédita opera dómi erant, ut nulló modo
intro íre possem quín uiderent me. ínterim
dum ante óstium sto, nótus mihi quidam óbuiam
uenít. ubi uidi, ego me ín pedes quantúm queo
in ángiportum quóddam desertum, índe item
in áliud, inde in áliud: ita misérrumus
fuí fugitando, né quis me cognósceret.
sed éstne haec Thaïs quám uideo? ipsast. haéreo
quid fáciam. quid mea aútem? quid faciét mihi?
TH. adeámus. bone uir Dóre, salue: díc mihi,
aufúgistin? *CH.* era, fáctum. *TH.* satine id tíbi placet?
CH. non. *TH.* crédin te inpune hábiturum? *CH.* unam hanc nóxiam
amítte: si aliam admísero umquam, occídito.
TH. num meám saeuitiam uéritus es? *CH.* non. *TH.* quíd igitur?

831 facerem misera *et* iussisti A^1 832 lupo ouem *Fleckeisen*: ouem lupo *codd.* 835 sinisteram *Faërnus*: sinistram *codd.* 836 uidesne *ADG* iube comprehendi *DEG* 839 *personarum notas secundum* D^2GE^2 *distribui*: *uerba* quid facias . . . confidentiast *Pythiae continuant cett.* 844 ego me *Bentley*: egomet *codd.* 846 inde *AΣ*: deinde A^1: de *induxit* A^2

CH. hanc métui ne me críminaretúr tibi.
TH. quid féceras? *CH.* paulúm quiddam. *PY.* eho
'paulum,' ínpudens?
an paúlum hoc esse tíbi uidetur, uírginem
uitiáre ciuem? *CH.* cónseruam esse crédidi.
PY. conséruam? uix contíneo me quin ínuolem
monstro ín capillum: etiam últro derisum áduenit.
TH. abin hínc, insana? *PY.* quíd ita uero? débeam,
credo, ísti quicquam fúrcifero, id si fécerim;
praesértim quom se séruom fateatúr tuom.
TH. missa haéc faciamus. nón te dignum, Chaérea,
fecísti; nam si ego dígna hac contumélia
sum máxume, at tu indígnus qui facerés tamen.
neque édepol quid nunc cónsili capiám scio
de uírgine istac: íta conturbastí mihi
ratiónes omnis, út eam non possím suis
ita ut aéquom fuerat átque ut studui trádere,
ut sólidum parerem hoc mí beneficium, Chaérea.
CH. at núnc dehinc spero aetérnam inter nos grátiam
fore, Tháïs. saepe ex huíus modi re quápiam
maló principio mágna familiáritas
conflátast. quid si hoc quíspiam uoluít deus?
TH. equidém pol in eam pártem accipioque ét uolo.
CH. immo íta quaeso. unum hoc scíto, contuméliae
non mé fecisse caúsa, sed amorís. *TH.* scio,
et pól propterea mágis nunc ignoscó tibi.
non ádeo inhumano íngenio sum, Chaérea,
neque ita ínperita, ut quíd amor ualeat nésciam.
CH. te quóque iam, Thaïs, íta me di bene amént, amo.
PY. tum pól tibi ab istoc, éra, cauendum intéllego.

859 *sic Fleckeisen*: me contineo *codd.* 860 *Fleckeisen*: in capillum monstrum *codd.* 862 id si *Fleckeisen*: si id *codd.* 871 beneficium *codd., recte, ut uidetur*: *uid. Lindsay ad Plaut. Capt. p. 73*: benficium *Fleckeisen* 874 et *uel* ex *uel* e malo *codd.*: quapiam et | malo pr. *Bentley*

CH. non aúsim. *PY.* nil tibi quícquam credo. *TH.* désinas.
CH. nunc égo te in hac re mi óro ut adiutríx sies;
ego mé tuae comméndo et committó fide;
te míhi patronam cápio, Thaïs, te óbsecro:
emóriar, si non hánc uxorem dúxero.
TH. tamen sí pater quid . . . ? *CH.* áh uolet, certó scio,
ciuís modo haec sit. *TH.* paúlulum opperírier
si uís, iam frater ípse hic aderit uírginis;
nutrícem accersitum íit, quae illam aluit páruolam:
in cógnoscendo túte ipse aderis, Chaérea.
CH. ego uéro maneo. *TH.* uín interea, dúm uenit,
domi ópperiamur pótius quam hic ante óstium?
CH. immó percupio. *PY.* quám tu rem actura óbsecro es?
TH. nam quíd ita? *PY.* rogitas? húnc tu in aedis cógitas
recípere posthac? *TH.* quór non? *PY.* crede hoc meaé fide,
dabit híc pugnam aliquam dénuo. *TH.* au, tace óbsecro.
PY. parúm perspexisse eíus uidere audáciam.
CH. non fáciam, Pythiás. *PY.* non credo, Chaérea,
nisi sí commissum nón erit. *CH.* quin, Pýthias,
tu mé seruato. *PY.* néque pol seruandúm tibi
quicquám dare ausim néque te seruare: ápage te.
TH. adest óptume ipse fráter. *CH.* perii hercle: óbsecro
abeámus intro, Tháïs: nolo me ín uia
cum hac uéste uideat. *PY.* quam ób rem tandem? an quía pudet?
CH. id ípsum. *PY.* id ipsum? uírgo uero! *TH.* i praé, sequor.
tu istíc mane, ut Chremem íntro ducas, Pýthias.

889 *Bentley*: si pater . . . *CH.* quid? *codd.* 907 *Dziatzko*: *uerba* quam . . . pudet *Thaidi dant codd.*

iii PYTHIAS CHREMES SOPHRONA

PY. Quid, quíd uenire in méntem nunc possít mihi,
quid nám, qui referam sácrilego illi grátiam,
qui hunc súpposiuit nóbis? *CH.* moue te oro ócius,
mea nútrix. *SO.* moueo. *CH.* uídeo, sed nil prómoues.
PY. iamne óstendisti sígna nutrici? *CH.* ómnia.
PY. amábo, quid aït? cógnoscitne? *CH.* ac mémoriter.
PY. probe édepol narras; nam ílli faueo uírgini.
ite íntro: iam dudum éra uos exspectát domi. —
uirúm bonum eccum Pármenonem incédere
uideó: uide ut otiósus it! si dís placet,
speró me habere, qui húnc meo excruciém modo.
ibo íntro, de cognítione ut certúm sciam:
post éxibo atque hunc pérterrebo sácrilegum.

iv PARMENO PYTHIAS

PA. Reuíso quid nam Chaérea hic rerúm gerat.
quod si ástu rem tractáuit, di uostrám fidem,
quantam ét quam ueram laúdem capiet Pármeno!
nam ut míttam, quod eï amórem difficíllumum [et]
caríssumum, a meretríce auara uírginem
quo amábat, eum conféci sine moléstia,
sine súmptu, sine dispéndio: tum hoc álterum,
id uérost quod ego míhi puto palmárium,
me répperisse, quó modo adulescéntulus
meretrícum ingenia et móres posset nóscere,
matúre ut quom cognórit perpetuo óderit.
quae dúm foris sunt, níl uidetur múndius,
nec mágis compositum quícquam nec magis élegans
quam cúm amatore cénam quom ligúrriunt.

912 supposiuit *Bentley*: supposuit *codd.* moue . . . nutrix *Fleckeisen*: moue oro ocius te mea nutrix *A*: moue uero ocius te nutrix Σ 928 quo amabat eum *Bentley*: quam amabat eam *codd.*: *fort.* quem amabat eum: *omissis uersu* 927 *et* (*cum edd. plerisque*) et *post* difficillumum 936 *Fleckeisen*: quae cum amatore suo cum cenant ligurriunt *codd.*: *uersum secl. post Bentleium edd. plerique*

harúm uidere inlúuiem sordes ínopiam,
quam inhonéstae solae sínt domi atque auidaé cibi,
quo pácto ex iure hestérno panem atrúm uorent,
nosse ómnia haec salútist adulescéntulis.
PY. ego pól te pro istis fáctis et dictís, scelus,
ulcíscar, ut ne inpúne in nos inlúseris.
pró deum fidem, fácinus foedum ! o infélicem adulescéntulum !
ó scelestum Pármenonem, qui ístum huc adduxít ! *PA.* quid est ?
PY. míseret me : itaque ut né uiderem, mísera huc ecfugí foras,
quaé futura exémpla dicunt ín eum indigna. *PA.* o Iúppiter,
quaé illaec turbast ? núm nam ego perii ? adíbo. quid istuc, Pýthias ?
quíd aïs ? in quem exémpla fient ? *PY.* rógitas, audacíssume ?
pérdidisti istúm quem adduxti pro eúnucho adulescéntulum,
dúm studes dare uérba nobis. *PA.* quíd ita ? aut quid factúmst ? cedo.
PY. dícam : uirginem ístam, Thaïdi hódie quae donó datast,
scís eam hinc ciuem ésse ? et fratrem eius ésse adprime nóbilem ?
PA. néscio. *PY.* atqui síc inuentast : éam istic uitiauít miser.
ílle ubi id rescíuit factum fráter uiolentíssumus,
PA. quíd nam fecit ? *PY.* cónligauit prímum eum miserís modis.
PA. cónligauit ? *PY.* átque equidem orante út ne id faceret Tháïde.

940 saluti *Bentley* : salus *codd.* 952 hinc ciuem *A* : ciuem hinc Σ

PA. quíd aïs? *PY.* nunc minátur porro sése id quod moechís solet:
quód ego numquam uídi fieri néque uelim. *PA.* qua audácia
tántum facinus aúdet? *PY.* quid ita 'tántum'? *PA.* an non hoc máxumumst?
quís homo pro moecho úmquam uidit ín domo meretrícia
préndi quemquam? *PY.* néscio. *PA.* at ne hoc nésciatis, Pýthias,
díco, edico uóbis nostrum esse íllum erilem fílium. *PY.* hem,
óbsecro, an is est? *PA.* né quam in illum Tháïs uim fierí sinat!
átque adeo autem quór non egomet íntro eo? *PY.* uide, Pármeno,
quíd agas, ne neque ílli prosis ét tu pereas; nam hóc putant,
quídquid factumst éx te esse ortum. *PA.* quíd igitur faciám miser?
quídue incipiam? ecce aútem uideo rúre redeuntém senem.
dícam huic an non *dícam*? dicam hercle; étsi mihi magnúm malum
scío paratum; séd necessest, huíc ut subueniám. *PY.* sapis.
égo abeo intro: tú isti narra omne órdine, ut factúm siet.

v [DEMEA seu LACHES?] PARMENO

SE. Ex meó propinquo rúre hoc capio cómmodi:
neque agrí neque urbis ódium me umquam pércipit.
ubi sátias coepit fíeri, commutó locum.
sed estne ílle noster Pármeno? et certe ípsus est.
quem praéstolare, Pármeno, hic ante óstium?
PA. quis homóst? ehem, saluom te áduenire, ere, gaúdeo.
SE. quem praéstolare? *PA.* périi: lingua haerét metu.

968 dicam *alterum ins. Bentley* 970 omne ordine *Faërnus*: omnem ordinem *codd. fort. recte*

SE. quid ést quod trepidas? sátine salue? díc mihi.
PA. ere, prímum te arbitrári id quod res ést uelim:
huius quídquid factumst, cúlpa non factúmst mea.
SE. quid? *PA.* récte sane intérrogasti: opórtuit
rem praénarrasse me. émit quendam Phaédria
eunúchum quem dono huíc daret. *SE.* quoi? *PA.* Tháïdi.
SE. emít? perii hercle. quánti? *PA.* uigintí minis.
SE. actúmst. *PA.* tum quandam fídicinam amat hinc Chaérea.
SE. hem, quíd? amat? an scit iam ílle quid meretríx siet?
an in ástu uenit? áliud ex alió malum!
PA. ere, né me spectes: me ínpulsore haec nón facit.
SE. omítte de te dícere. ego te, fúrcifer,
si uíuo . . .! sed istuc quídquid est primum éxpedi.
PA. is pro íllo eunucho ad Tháïdem hanc dedúctus est.
SE. pro eunúchon? *PA.* sic est. húnc pro moecho póstea
conpréndere intus ét constrinxere. *SE.* óccidi.
PA. audáciam meretrícum specta. *SE.* núm quid est
aliúd mali damníue quod non díxeris
relícuom? *PA.* tantumst. *SE.* césso huc intro rúmpere?—
PA. non dúbiumst quin mi mágnum ex hac re sít malum;
nisi, quía necessus fúit hoc facere, id gaúdeo
proptér me hisce aliquid ésse euenturúm mali.
nam iám diu aliquam caúsam quaerebát senex
quam ob rem ínsigne aliquid fáceret eis: nunc répperit.

PYTHIAS PARMENO vi

PY. Numquam édepol quicquam iám diu quod mágis uellem eueníre
mi euénit quam quod módo senex intro ád nos uenit érrans.
mihi sólae ridiculó fuit quae quíd timeret scíbam.

980 *Fleckeisen*: quidquid huius *codd.* 985 hinc *Bentley*: hic *codd.*

PA. quid hoc aútemst? *PY.* nunc id pródeo ut conuéniam Parmenónem.
sed ubi óbsecro est? *PA.* me quaérit haec. *PY.* atque éccum uideo: adíbo.
PA. quid ést, inepta? quíd tibi est? quid rídes? pergin? *PY.* périi:
deféssa iam sum mísera te ridéndo. *PA.* quid ita? *PY.* rógitas?
numquám pol hominem stúltiorem uídi nec uidébo. ah,
non póssum satis narráre quos ludós praebueris íntus.
at étiam primo cállidum et disértum credidi hóminem.
quid? ílicone crédere ea quae díxi oportuít te?
an paénitebat flágiti, te auctóre quod fecísset
aduléscens, ni miserum ínsuper etiám patri indicáres?
nam quíd illi credis túm animi fuísse, ubi uestem uídit
illam ésse eum indutúm pater? quid? iám scis te perísse?
PA. hem, quód dixisti, péssuma, an mentíta es? etiam rídes?
itan lépidum tibi uisúmst, scelus, nos ínridere? *PY.* nímium.
PA. siquidem ístuc inpune hábueris . . . ! *PY.* uerúm? *PA.* reddam hercle. *PY.* crédo:
sed ín diem istuc, Pármeno, est fortásse quod mináre.
tu iám pendebis, ádulescentulum ístum qui nobílitas
flagítiis et eundem índicas: utérque in te exempla édent.
PA. nullús sum. *PY.* hic pro illo múnere tibi honós est habitus: ábeo.
PA. egomét meo indició miser quasi sórex hodie périi.

vii GNATHO THRASO PARMENO

GN. Quíd nunc? qua spe aut quó consilio huc ímus? quid coeptás, Thraso?

1007 tibi est *Bentley*: tibi uis *codd.* 1015 animi tum *codd.*: *transp. Bentley* 1017 quod *Fleckeisen*: quid *codd. ceterum* dixti *codd.*, *unde Fleckeisen* hem | quod dudum dixti 1021 *Dziatzko*: qui stultum istum adulescentulum *uel* qui istum ad. (*om.* stultum) *codd.*

TH. égone? ut Thaïdí me dedam et fáciam quod iubeát. *GN.* quid est?
TH. quí minus quam Herculés seruiuit Ómphalae? *GN.* exemplúm placet.
útinam tibi conmítigari uídeam sandalió caput!
séd fores crepuérunt ab ea. *TH.* périi: quid hoc autémst mali?
húnc ego numquam uíderam etiam: quíd nam hic properans prósilit?

CHAEREA PARMENO GNATHO THRASO viii

CH. Ó populares, écquis me hodie uíuit fortunátior?
nemo hércle quisquam; nam ín me plane dí potestatém suam
omnem óstendere quoí tam subito tót congruerint cómmoda.
PA. quid hic laétus est? *CH.* o Pármeno mi, o meárum uoluptatum ómnium
inuéntor inceptór perfector, scís me in quibus sim gaúdiis?
scis Pámphilam meam inuéntam ciuem? *PA.* audíui. *CH.* scis sponsám mihi?
PA. bene, íta me di ament, fáctum. *GN.* audin tu, hic quíd aït? *CH.* tum autem Phaédriae
meo frátri gaudeo ésse amorem omnem ín tranquillo: unást domus;
patrí se Thaïs cómmendauit, ín clientelam ét fidem
nobís dedit se. *PA.* frátris igitur Tháïs totast? *CH.* scílicet.
PA. iam hoc áliud est quod gaúdeamus: míles pelletúr foras.
CH. tu fráter ubi ubi est fác quam primum haec aúdiat. *PA.* uisám domum. —
TH. num quíd, Gnatho, tu dúbitas quin ego núnc perpetuo périerim?
GN. sine dúbio opinor. *CH.* quíd commemorem prímum aut laudem máxume?

1039 *Fleckeisen*: Thais patri se *codd.*

illúmne qui mihi dédit consilium ut fácerem, an me qui id aúsus sim
incípere, an fortunám conlaudem, quaé gubernatríx fuit,
quae tót res tantas tam ópportune in únum conclusít diem,
an meí patris festíuitatem et fácilitatem? o Iúppiter,
serua óbsecro haec bona nóbis!

ix Phaedria Chaerea Thraso Gnatho

PH. Di uostrám fidem, incredíbilia
Pármeno modo quaé narrauit. séd ubist frater? *CH.* praésto adest.
PH. gaúdeo. *CH.* satis crédo. nil est Tháïde hac, fratér, tua
dígnius quod amétur: ita nostrae ómnist fautrix fámiliae.
PH. míhi illam laudas? *TH.* périi, quanto mínus spei est tanto mágis amo.
óbsecro, Gnatho, ín te spes est. *GN.* quíd uis faciam? *TH.* pérfice hoc
précibus pretio, ut haéream in parte áliqua tandem apud Tháïdem.
GN. dífficilest. *TH.* si quíd conlubitumst, nóui te. hoc si efféceris,
quóduis donum praémium a me optáto: id optatum aúferes.
GN. ítane? *TH.* sic erít. *GN.* si efficio hoc, póstulo ut mihi túa domus
té praesente absénte pateat, ínuocato ut sít locus
sémper. *TH.* do fidém futurum. *GN.* adcíngar. *PH.* quem ego hic aúdio?
ó Thraso. *TH.* saluéte. *PH.* tu fortásse quae facta híc sient
néscis. *TH.* scio. *PH.* quor érgo in his te cónspicor regiónibus?

1049 *post* nobis *noua scaena incipit in CFP*: *continuant cett.*
1062 *Fleckeisen*: ergo (*uel* te ergo) in his ego *codd.*

TH. uóbis fretus. *PH.* scín quam fretus? míles, edicó tibi,
sí te in platea offéndero hac post úmquam, quod dicás mihi
'álium quaerebam, íter hac habui': périisti. *GN.* heia, haud síc decet.
PH. díctumst. *GN.* non cognósco uostrum tám superbum . . *PH.* síc ago.
GN. príus audite paúcis: quod quom díxero, si plácuerit,
fácitote. *CH.* audiámus. *GN.* tu concéde paulum istúc, Thraso.
príncipio ego uos crédere ambos hóc mihi uementér uelim,
me húius quidquid fácio id facere máxume causá mea;
uérum idem si uóbis prodest, uós non facere inscítiast.
PH. quíd id est? *GN.* militem égo riualem récipiundum cénseo. *PH.* hem,
récipiundum? *GN.* cógita modo: tu hércle cum illa, Phaédria,
út lubenter uíuis (etenim béne lubenter uíctitas),
quód des paulumst, ét necessest múltum accipere Tháïdem.
út tuo amori súppeditare póssint sine sumptú tuo
ómnia haec, magis ópportunus néc magis ex usú tuo
némost. príncipio ét habet quod det ét dat nemo lárgius.
fátuos est, insúlsus, tardus, stértit noctis ét dies:
néque istum metuas né amet mulier: fácile pellas úbi uelis.
CH. quíd agimus? *GN.* praetérea hoc etiam, quód ego uel primúm puto,
áccipit homo némo melius prórsus neque prolíxius.
CH. mírum ni illoc hómine quoquo pácto opust. *PH.* idem ego árbitror.
GN. récte facitis. únum etiam hoc uos óro, ut me in uostrúm gregem
récipiatis: sátis diu hoc iam sáxum uorso. *PH.* récipimus.

1068 *CH A*: *PH Σ* paululum *codd. hic et in u. 1075* 1069 *Fleckeisen*: ambos credere *codd.* 1071 si idem *codd.*: *transp. Fleckeisen* 1076 possint . . . omnia haec *Bentley*: possit . . . ad omnia haec *codd.*

CH. ác lubenter. *GN.* át ego pro isto, Phaédria et tu Chaérea,
húnc comedendum uóbis propino ét deridendúm. *CH.* placet.
PH. dígnus est. *GN.* Thraso, úbi uis accede. *TH.* óbsecro te, quíd agimus?
GN. quíd? isti te ignorábant: postquam eis móres ostendí tuos
ét conlaudauí secundum fácta et uirtutés tuas,
ímpetraui. *TH.* béne fecisti: grátiam habeo máxumam.
númquam etiam fui úsquam quin me amárent omnes plúrimum.
GN. díxin ego in hoc ésse uobis Átticam elegántiam?
PH. níl praeter promíssum est. ite hac. *CANTOR.* uós ualete et plaúdite!

1087 *sic codd.*: *Bentley* hunc comedendum et ebibendum uobis propino *eruit ex Nonio*: *ceterum* praebebo *pro* propino *EFP*, *unde* praebeo *Faërnus* 1092 omnes amarent *codd.* : *transp. Fleckeisen*

PHORMIO

INCIPIT · TERENTI · PHORMIO · ACTA · LVDIS · ROMANIS · L POSTVMIO · ALBINO · L · CORNELIO · MERVLA · AEDILIB · CVRVLIB EGERE · L · AMBIVIVS · TVRPIO · [L · HATILIVS · PRAENESTINVS] MODOS · FECIT · FLACCVS · CLAVDI · TIBIS · INPARIB · TOTA GRAECA · APOLLODORV · EPIDICAZOMENOS · FACTA · IIII · C FANNIO · M · VALERIO · COS

Dedi secundum C

C. SVLPICI APOLLINARIS PERIOCHA

Chremétis frater áberat peregre Démipho
relícto Athenis Ántiphone fílio.
Chremés clam habebat Lémni uxorem et fíliam,
Athénis aliam cóniugem et amantem únice
fidícinam gnatum. máter e Lemno áduenit
Athénas ; moritur ; uírgo sola (aberát Chremes)
funús procurat. íbi eam cum uisam Ántipho
amáret, opera párasiti uxorem áccipit.
pater ét Chremes reuérsi fremere. deín minas
trigínta dant parasíto, ut illam cóniugem
habéret ipse : argénto hoc emitur fídicina.
uxórem retinet Ántipho a patruo ádgnitam.

PERSONAE

[Prologvs]
Davos Servos
Geta Servos
Antipho Advlescens
Phaedria Advlescens
Demipho Senex
Phormio Parasitvs
Hegio, Cratinvs, Crito — Advocati
Dorio Leno
Chremes Senex
Sophrona Nvtrix
Navsistrata Matrona
cantor

3 et *A* : ac Σ 5 gnatum fidicinam *codd.* : *transp. Fleckeisen* 8 cum *ante* amaret *exhibent codd.* : *transp. Fleckeisen.*

PROLOGVS

Postqvám poëta uétus poëtam nón potest
retráhere a studio et tránsdere hominem in ótium,
maledíctis deterrére ne scribát parat;
qui ita díctitat, quas ánte hic fecit fábulas
tenui ésse oratióne et scripturá leui:
quia músquam insanum scrípsit adulescéntulum
ceruám uidere fúgere et sectarí canes
et eám plorare, oráre ut subueniát sibi.
quod si íntellegeret, quóm stetit olím noua,
actóris opera mágis stetisse quám sua,
minus múlto audacter quám nunc laedit laéderet.
nunc sí quis est qui hoc dícat aut sic cógitet:
'uetus sí poëta nón lacessissét prior,
nullum ínuenire prólogum possét nouos
quem díceret, nisi habéret cui male díceret':
is síbi responsum hoc hábeat, in medio ómnibus
palmam ésse positam qui ártem tractant músicam.
ille ád famem hunc a stúdio studuit réicere:
hic réspondere uóluit, non lacéssere.
benedíctis si certásset, audissét bene:
quod ab íllo adlatumst, [id] síbi esse rellatúm putet.
de illó iam finem fáciam dicundí mihi,
peccándi quom ipse dé se finem nón facit.
nunc quíd uelim animum atténdite: adportó nouam
Epídicazomenon quám uocant comoédiam
Graecé, Latine *hic* Phórmionem nóminat,

4 ante hic *Bentley*: ante *uel* antehac *codd.* 14 posset *Bentley*: potuisset *codd.* 21 id *secl. Dziatzko* id sibi rellatum *Fleckeisen* 26 *Bentley*: Graeci, Latini Phormionem nominant *codd.*

quia prímas partis quí aget, is erit Phórmio
parasítus, per quem rés geretur máxume,
uolúntas uostra si ád poëtam accésserit.
date óperam, adeste aequo ánimo per siléntium,
ne símili utamur fórtuna atque usí sumus
quom pér tumultum nóster grex motús locost;
quem actóris uirtus nóbis restituít locum
bonitásque uostra adiútans atque aequánimitas.

ACTVS I

DAVOS i

Amícus summus méus et popularís Geta
heri ád me uenit. érat ei de ratiúncula
iam prídem apud me rélicuom pauxíllulum
nummórum: id ut confícerem. confeci: ádfero.
nam erílem filium éius duxisse aúdio
uxórem: ei credo múnus hoc conráditur.
quam iníque comparátumst, ei qui mínus habent
ut sémper aliquid áddant ditióribus!
quod ille únciatim uíx de demensó suo
suóm defrudans génium conpersít miser,
id illa úniuorsum abrípiet, haud exístumans
quantó labore pártum. porro autém Geta
feriétur alio múnere, ubi era pépererit;
porro aútem alio, ubi erit púero natalís dies;
ubi ínitiabunt. ómne hoc mater aúferet:
puer caúsa erit mittúndi. sed uideón Getam?

GETA DAVOS ii

GE. Si quís me quaeret rúfus . . *DA.* praestost, désine.
GE. oh,
at ego óbuiam conábar tibi, Daue. *DA.* áccipe, em:
lectúmst; conueniet númerus quantum débui.
GE. amó te, et non necléxisse habeo grátiam.
DA. praesértim ut nunc sunt móres: adeo rés redit:
si quís quid reddit, mágna habendast grátia.
sed quíd tu es tristis? *GE.* égone? nescis quo ín metu, [et]

42 diuitioribus *codd. praeter EL omnes exhibent* 57 et *secl. Fleckeisen*

quanto ín periclo símus! *DA.* quid istuc ést? *GE.* scies,
modo út tacere póssis. *DA.* abi sis, ínsciens:
quoius tú fidem in pecúnia perspéxeris,
uerére uerba ei crédere? ubi quid míhi lucrist
te fállere? *GE.* ergo auscúlta. *DA.* hanc operam tíbi
dico.
GE. senis nóstri, Daue, frátrem maiorém Chremem
nostín? *DA.* quid ni? *GE.* quid? éius gnatum Phaé-
driam?
DA. tam quám te. *GE.* euenit sénibus ambobús simul,
iter ílli in Lemnum ut ésset, nostro in Cíliciam
ad hóspitem antiquom. ís senem per epístulas
pelléxit, modo non móntis auri póllicens.
DA. quoi tánta erat res ét supererat? *GE.* désinas:
sic ést ingenium. *DA.* oh, régem me esse opórtuit.
GE. abeúntes ambo hic túm senes me fíliis
relínquont quasi magístrum. *DA.* o Geta, prouínciam
cepísti duram. *GE.* mi úsus uenit, hóc scio:
meminí relinqui mé deo irató meo.
coepi áduorsari prímo: quid uerbís opust?
sení fidelis dúm sum, scapulas pérdidi.
DA. uenére in mentem mi ístaec: namque inscítiast,
aduórsum stimulum cálces. *GE.* coepi eis ómnia
facere, óbsequi quae uéllent. *DA.* scisti utí foro.
GE. nostér mali nil quícquam primo; hic Phaédria
contínuo quandam náctus est puéllulam
citharístriam: hanc amáre coepit pérdite.
ea séruiebat lénoni inpuríssumo,
neque quód daretur quícquam; id curaránt patres.
restábat aliud níl nisi oculos páscere,
sectári, in ludum dúcere et reddúcere.
operam ótiosi nós dabamus Phaédriae.

77 namque *codd.*: num quae *edd. ant.* 87 *Fleckeisen*: nos otiosi operam *codd.*

in quo haéc discebat lúdo, exaduorsum eí loco
tonstrína erat quaedam: híc solebamús fere
plerúmque eam opperíri, dum inde irét domum.
intérea dum sedémus illi, intéruenit
aduléscens quidam lácrumans. nos mirárier;
rogámus quid sit. 'númquam aeque' inquit 'ác modo
paupértas mihi onus uísumst et miserum ét graue.
modo quándam uidi uírginem hic uicíniae
miserám suam matrem lámentari mórtuam.
ea síta erat exaduórsum neque illi béniuolus
neque nótus neque cognátus extra unam ániculam
quisquam áderat qui adiutáret funus: míseritumst.
uirgo ípsa facie egrégia.' quid uerbís opust?
commórat omnis nós. ibi continuo Ántipho
'uoltísne eamus uísere?' alius 'cénseo:
eámus: duc nos sódes.' imus, uénimus,
uidémus. uirgo púlchra, et quo magis díceres,
nil áderat adiuménti ad pulchritúdinem:
capíllus passus, núdus pes, ipsa hórrida,
lacrumaé, uestitus túrpis; ut, ni uís boni
in ípsa inesset fórma, haec formam exstínguerent.
ille qui íllam amabat fídicinam tantúm modo
'satis' ínquit 'scitast'; nóster uero . . *DA.* iám scio:
amáre coepit. *GE.* scín quam? quo euadát uide.
postrídie ad anum récta pergit: óbsecrat
sibi ut eíus faciat cópiam. illa enim sé negat
neque eum aéquom facere aít: illam ciuem esse Átticam,
bonám bonis prognátam: si uxorém uelit,
lege íd licere fácere; sin alitér, negat.
nostér quid ageret néscire: et illam dúcere

88 exaduorsum D^2 : exaduerso AF^2P^2 : exaduersum *cett.* ei loco *cum* $A^2\Sigma$: ilico *A* : in loco D^1 97 beniuolus *A* : beniuolens *uel* beneuolens Σ *cum* A^2 98 aniculam $A^2\Sigma$: ancillulam *A* 99 adiutaret *A* : adiuuaret Σ 113 *Fleckeisen*: ut sibi eius *codd.* 114 facere ait *BCFP* : *post* facere *interpungunt EFP* : ait facere *cett.*

cupiébat et metuébat absentém patrem.
DA. non, sí redisset, eí pater ueniám daret?
GE. ille índotatam uírginem atque ignóbilem
daret ílli? numquam fáceret. *DA.* quid fit dénique?
GE. quid fíat? est parasítus quidam Phórmio,
homó confidens: qui íllum di omnes pérduint!
DA. quid is fécit? *GE.* hoc consílium quod dicám dedit:
'lex ést ut orbae, quí sint genere próxumi,
eis núbant, et illos dúcere eadem haec léx iubet.
ego té cognatum dícam et tibi scribám dicam;
patérnum amicum me ádsimulabo uírginis:
ad iúdices ueniémus: qui fuerít pater,
quae máter, qui cognáta tibi sit, ómnia haec
confíngam: quod erit míhi bonum atque cómmodum,
quom tu hórum nil refélles, uincam scílicet.
pater áderit: mihi parátae lites: quíd mea?
illá quidem nostra erít.' *DA.* iocularem audáciam.
GE. persuásumst homini: fáctumst: uentumst: uíncimur:
duxít. *DA.* quid narras? *GE.* hóc quod audis. *DA.* ó Geta,
quid té futurumst? *GE.* néscio hercle; unum hóc scio,
quod fórs feret ferémus aequo animó. *DA.* placet:
em, istúc uirist offícium. *GE.* in me omnis spés mihist.
DA. laudo. *GE.* ád precatorem ádeam credo quí mihi
sic óret: 'nunc amítte quaeso hunc; céterum
posthác si quicquam, níl precor.' tantúm modo
non áddit: 'ubi ego hinc ábiero, uel occídito.'
DA. quid paédagogus ílle qui citharístriam?
quid reí gerit? *GE.* sic, ténuiter. *DA.* non múltum habet
quod dét fortasse? *GE.* ímmo nil nisi spém meram.

127 dicam *post* scribam *om. EG qui sine dubio* dicam *perperam intellegunt* 130 cognati *A* 132 uincat *A* 135 persuasumst *A*: persuasit Σ 140 adeam *A et Eugraph. in lemm.*: abeam Σ *et Don. in lemm. bis* 141 amitte *A et Donat.*: omitte Σ 145 gerit *uel* erit Σ: geret *A*

DA. pater éius rediit án non? *GE.* non dum. *DA.* quíd? senem
quoad éxspectatis uóstrum? *GE.* non certúm scio,
sed epístulam ab eo adlátam esse audiuí modo
et ad pórtitores ésse delatam: hánc petam.
DA. num quíd, Geta, aliud mé uis? *GE.* ut bene sít tibi.
puer, heús. nemon hoc pródit? cape, da hoc Dórcio.

ANTIPHO PHAEDRIA iii

AN. Ádeon rem redísse ut qui mi cónsultum optumé uelit esse,
Phaédria, patrem ut éxtimescam, ubi ín mentem eius aduénti ueniat!
quód ni fuissem incógitans, ita éxspectarem, ut pár fuit.
PH. quíd istuc [est]? *AN.* rogitas, quí tam audacis fácinoris mihi cónsciu's?
quód utinam ne Phórmioni id suádere in mentem íncidisset
neú me cupidum eo ínpulisset, quód mihi principiúmst mali!
nón potitus éssem: fuisset tum íllos mi aegre aliquót dies,
at nón cottidiána cura haec ángeret animum, *PH.* aúdio.
AN. dum exspécto quam mox uéniat qui adimat hánc mihi consuetúdinem.
PH. aliís quia defit quód amant aegrest; tíbi quia superést dolet:
amóre abundas, Ántipho.
nam túa quidem hercle cérto uita haec éxpetenda optándaque est.
ita mé di bene ament, út mi liceat tám diu quod amó frui,
iam dépecisci mórte cupio: tú conicito cétera,
quid ego éx hac inopiá nunc capiam et quíd tu ex istac cópia;

148 expectatis Σ: spectatis *A* 152 hoc *A*: huc Σ 155 *sic A*: ita eum expectarem Σ 156 est *secl. Bentley* consciu's *Dziatzko*: conscius sis *codd.*

ut ne áddam, quod sine súmptu ingenuam, líberalem náctus es,
quod habés, ita ut uoluísti, uxorem síne mala famá palam:
beátus, ni unum désit, animus quí modeste istaéc ferat.
quod sí tibi res sit cum eó lenone quó mihist, tum séntias.
ita plérique omnes súmus ingenio: nóstri nosmet paénitet.
AN. at tú mihi contra núnc uidere fórtunatus, Phaédria,
quoi de íntegro est potéstas etiam cónsulendi quíd uelis:
retinére amorem an míttere; ego in eum íncidi infelíx locum
ut néque mihi eius sit ámittendi néc retinendi cópia.
sed quíd hoc est? uideon égo Getam curréntem huc adueníre?
is est ípsus. ei, timeó miser quam hic míhi nunc nuntiét rem.

iv GETA ANTIPHO PHAEDRIA

GE. Núllu's, Geta, nisi áliquod iam [tibi] consílium celere réperies:
íta nunc inparátum subito tánta te inpendént mala;
quae néque uti deuitém scio neque quó modo me inde éxtraham;
nam nón potest celári nostra diútius iam audácia.
AN. quid íllic commotús uenit?
GE. tum témporis mihi púnctum ad hanc rem est: érus adest. *AN.* quid illúc malist?
GE. quód quom audierit, eíus quod remedium ínueniam iracúndiae?

171 quo *A*: quocum Σ 172 sumus ingenio *Bentley*: ingenio sumus *codd.* 175 *Bothe*: retinere amare amittere *codd.*: retinere an a te amittere *Fleckeisen*: retinere an uero amittere *cum Eugraph. Umpfenbach* 176 mihi eius sit A^2Σ: mihi sit *A*: mihi ius sit *Guyet* 178 misero *A qui* ei *male accipit ut datiuom pronominis* 179 iam aliquod *codd.*: *transp. ego* tibi consilium *codd.*: *sed* tibi *bis omittit Priscianus* reperies *Lachmann*: repperies *uel* reppereris *uel* repereris *codd.* 181 *post uersum hunc uel seq. in codd. reperitur And. 208* quae si non astu prouidentur me aut erum pessum dabunt 185 eius quod *Fleckeisen*: quod eius *codd.*

loquárne? incendam; táceam? instigem; púrgem me? laterém lauem.
heú me miserum! quóm mihi paueo, tum Ántipho me excrúciat animi:
eíus me miseret, eí nunc timeo, is núnc me retinet; nam ábsque eo esset,
récte ego mihi uidíssem et senis essem últus iracúndiam:
áliquid conuasássem atque hinc me cónicerem protinam ín pedes.
AN. quam *nam* híc fugam aut furtúm parat?
GE. sed ubi Ántiphonem réperiam? aut qua quaérere insistám uia?
PH. te nóminat. *AN.* nesció quod magnum hoc núntio exspectó malum. *PH.* ah.
[sanusne es?] *GE.* domum íre pergam: ibi plúrimumst.
PH. reuocémus hominem. *AN.* sta ílico. *GE.* hem,
sátis pro imperio, quísquis es. *AN.* Geta. *GE.* ípsest quem uolui óbuiam.
AN. cédo, quid portas, óbsecro? atque id, sí potes, uerbo éxpedi.
GE. fáciam. *AN.* eloquere. *GE.* módo apud portum . . *AN.* meúmne? *GE.* intellexti. *AN.* óccidi. *PH.* hem.
AN. quíd agam? *PH.* quid aïs? *GE.* huíus patrem uidísse me, [et] patruóm tuom.
AN. nám quod ego huic nunc súbito exitio rémedium inueniám miser?
quód si eo meae fortúnae redeunt, Phánium, abs te ut dístrahar,

190 conuassassem ACD^1E^2F *in ras.* P^1: conuasissem *cett.* protinam E: protinus *cum* A *et cett. Donatus et Charisius et grammatici alii* 191 nam *add. Bentley* hinc A: *unde* quam hic hinc *coni. Dziatzko* 192 uiam AFG^1 194 sanusne es *del. Conradt* 199 et A: *om.* $A^2\Sigma$ *Donatus*

núllast mihi uita éxpetenda. *GE.* ergo ístaec quom ita sint, Ántipho,
tánto magis te aduígilare aequomst: fórtis fortuna ádiuuat.
AN. nón sum apud me. *GE.* atqui ópus est nunc quom máxume ut sis, Ántipho;
nám si senserít te timidum páter esse, arbitrábitur
cómmeruisse cúlpam. *PH.* hoc uerumst. *AN.* nón possum inmutárier.
GE. quíd faceres si gráuius aliquid tíbi nunc faciundúm foret?
AN. quom hóc non possum, illúd minus possem. *GE.* hoc níl est, Phaedria: ílicet.
quíd hic conterimus óperam frustra? quín abeo? *PH.* et quidem ego? *AN.* óbsecro,
quíd si adsimulo? sátinest? *GE.* garris. *AN.* uóltum contemplámini: em,
sátine sic est? *GE.* nón. *AN.* quid si sic? *GE.* própemodum. *AN.* quid síc? *GE.* sat est:
ém, istuc serua; et uérbum uerbo, pár pari ut respóndeas,
né te iratus suís saeuidicis díctis protelét. *AN.* scio.
GE. uí coactum te ésse inuitum: *PH.* lége, iudició. *GE.* tenes?
séd hic quis est senéx quem uideo in última platea? ípsus est.
AN. non póssum adesse. *GE.* ah, quíd agis? quo abis, Ántipho?
mane ínquam. *AN.* egomet me nóui et peccatúm meum:
uobís commendo Phánium et uitám meam. —
PH. Geta, quíd nunc fiet? *GE.* tú iam litis aúdies;
ego pléctar pendens nísi quid me feféllerit.
sed quód modo hic nos Ántiphonem mónuimus,
id nósmet ipsos fácere oportet, Phaédria.

207 grauius aliquid *Fleckeisen*: aliud grauius *A*: aliud quid grauius Σ 215 hic quis *A*: quis hic Σ

PH. aufér mi 'oportet': quín tu quid faciam ímpera.
GE. meminístin, olim ut fúerit uostra orátio
in re íncipiunda ad défendendam nóxiam,
iustam íllam causam, fácilem, uincibilem, óptumam?
PH. memini. *GE.* ém, nunc ipsast ópus ea aut, si quíd potest,
melióre et callidióre. *PH.* fiet sédulo.
GE. nunc príor adito tu, égo in insidiis híc ero
subcénturiatus, sí quid deficiás. *PH.* age.

ACTVS II

DEMIPHO PHAEDRIA GETA i

DE. Ítane tandem uxórem duxit Ántipho iniussú meo?
néc meum imperium, ac mítto imperium, nón simultatém meam
reueréri saltem! nón pudere! o fácinus audax, ó Geta
monitór! *GE.* uix tandem. *DE.* míhi quid dicent aút quam causam réperient?
demíror. *GE.* atqui réperiam: aliud cúra. *DE.* an hoc dicét mihi:
'inuítus feci; léx coëgit'? aúdio, fateór. *GE.* places.
DE. uerúm scientem, tácitum causam trádere aduorsáriis,
etiámne id lex coëgit? *PH.* illud dúrum. *GE.* ego expediám: sine.
DE. incértumst quid agam, quía praeter spem atque íncredibile hoc mi óbtigit:
ita sum ínritatus, ánimum ut nequeam ad cógitandum instítuere.
quam ob rem ómnis, quom secúndae res sunt máxume, tum máxume

227 ea *A* : *om.* $A^2\Sigma$ 230 A^2 *et* Σ: centuriatus *A* 234 mihi quid *Fleckeisen* : quid mihi *codd.* 240–242 *in A desunt.*

meditári secum opórtet quo pacto áduorsam aerumnám ferant,
[perícla, damna: péregre rediens sémper secum cógitet]
aut fíli peccatum aút uxoris mórtem aut morbum fíliae,
commúnia esse haec, fíeri posse, ut né quid animo sít nouom;
quidquíd praeter spem euéniat, omne id députare esse ín lucro.
GE. o Phaédria, incredíbile[st] quantum erum ánte eo sapiéntia.
meditáta mihi sunt ómnia mea incómmoda, erus si rédierit:
moléndum usque in pistríno, uapulándum, habendae cómpedes,
opus rúri faciundum. hórum nil quicquam áccidet animó nouom.
quidquíd praeter spem euéniet, omne id députabo esse ín lucro.
séd quid cessas hóminem adire et blánde in principio ádloqui?
DE. Phaédriam mei frátris uideo fílium mi ire óbuiam.
PH. mi pátrue, salue. *DE.* sálue; sed ubist Ántipho?
PH. saluóm uenire . . . *DE.* crédo; hoc respondé mihi.
PH. ualet, híc est; sed satin ómnia ex senténtia?
DE. uellém quidem. *PH.* quid istúc est? *DE.* rogitas, Phaédria?
bonás me absente hic cónfecistis núptias.
PH. eho, an íd suscenses núnc illi? *GE.* artificém probum!

243 *sic Cicero Tusc. iii. 14. 30*: pericla damna exilia peregre rediens semper cogitet *A*: pericla exilia damna peregre rediens semper cogites *B a quo ceteri uix discedunt*: *uncis inclusit Dziatzko*: pericla exitia damna: peregre rediens semper cogites *Fleckeisen* 245 *sic codd. et Donatus*: comm. esse haec, ne quid horum umquam accidat animo nouom *cum Cicerone Bentley aliique* 246 eueniat Σ: eueniet *A* 247 est *sustulit Bentley* 249 molendum usque *Umpfenbach*: molendum mihi est usque *EP*: mol. mihi esse usque *BCF*: molendum esse *AD*[1]*G* 251 eueniet *praeter E*[2] *codd. omnes* 259 *sic A*: o artificem Σ, *fort. recte.*

DE. egon ílli non suscénseam? ipsum géstio
dari mi ín conspectum, núnc sua culpa út sciat
leném patrem illum fáctum me esse acérrumum.
PH. atquí nihil fecit, pátrue, quod suscénseas.
DE. ecce aútem similia ómnia! omnes cóngruont:
unúm quom noris ómnis noris. *PH.* haúd itast.
DE. hic in nóxiast, ille ad défendendam caúsam adest;
quom illést, hic praestost: trádunt operas mútuas.
GE. probe hórum facta inprúdens depinxít senex.
DE. nam ni haéc ita essent, cum íllo haud stares, Phaédria.
PH. si est, pátrue, culpam ut Ántipho in se admíserit,
ex quá re minus rei fóret aut famae témperans,
non caúsam dico quín quod meritus sít ferat.
sed sí quis forte málitia fretús sua
insídias nostrae fécit adulescéntiae
ac uícit, nostran cúlpa east an iúdicum,
qui saépe propter ínuidiam adimunt díuiti
aut própter misericórdiam addunt paúperi?
GE. ni nóssem causam, créderem uera húnc loqui.
DE. an quísquam iudex ést qui possit nóscere
tua iústa, ubi tute uérbum non respóndeas,
ita ut ílle fecit? *PH.* fúnctus adulescéntulist
offícium liberális: postquam ad iúdices
uentúmst, non potuit cógitata próloqui;
ita eúm tum timidum súbito stupefecít pudor.
GE. laudo húnc. sed cesso adíre quam primúm senem?
ere, sálue: saluom te áduenisse gaúdeo. *DE.* oh,
bone cústos, salue, cólumen uero fámiliae,
quoi cómmendaui fílium hinc abiéns meum.
GE. iam dúdum te omnis nós accusare aúdio
inmérito et me horunc ómnium inmeritíssumo.

265 num noris *A*: cognoris Σ *et Donatus* 275 nostram Σ *praeter* F^1: nostra AF^1 284 subito stup. *Ritschl*: ibi stupefecit *uel* obstupefecit *codd.*

nam quíd me in hac re fácere uoluistí tibi?
seruom hóminem causam oráre leges nón sinunt
neque téstimoni díctiost. *DE.* mitto ómnia.
do istúc ‘inprudens tímuit adulescéns’; sino
‘tu séruo’s’; uerum sí cognatast máxume,
non fuít necesse habére; sed id quod léx iubet,
dotém daretis, quaéreret aliúm uirum.
qua rátione inopem pótius ducebát domum?
GE. non rátio uerum argéntum deerat. *DE.* súmeret
alicúnde. *GE.* alicunde? níl est dictu fácilius.
DE. postrémo si nullo álio pacto, faénore.
GE. hui, díxti pulchre! síquidem quisquam créderet
te uíuo. *DE.* non, non síc futurumst: nón potest.
egon íllam cum illo ut pátiar nuptam unúm diem?
nil suáue meritumst. hóminem conmonstrárier
mi istúm uolo aut ubi hábitet demonstrárier.
GE. nempe Phórmionem? *DE.* istúm patronum múlieris.
GE. iam fáxo hic aderit. *DE.* Ántipho ubi nunc ést?
GE. foris.
DE. abi, Phaédria, eum requíre atque huc addúc. *PH.* eo:
rectá uia quidem íllue. *GE.* nempe ad Pámphilam.
DE. ego deós penatis hínc salutatúm domum
deuórtar; inde ibo ád forum atque aliquót mihi
amícos aduocábo ad hanc rem qui ádsient,
ut ne ínparatus sím si ueniat Phórmio.

ii PHORMIO GETA

PH. Ítane patris aïs conspectum uéritum hinc abiisse?
GE. ádmodum.

294 do *Fleckeisen*: addo *A*: adde Σ *et Don. in lemm.* 302 hui *in fine u. 301 et* dixti *habent codd.*: *transp. Fleckeisen*: *uolg.* dixisti *pro* dixti *legunt edd.* 309 huc adduc *A*: adduce huc Σ 314 si ueniat *A*: cum adueniat Σ: quom adueniet *Fleckeisen* 315 conspectum *cum BCEFP et Don. bis in lemm. Bentley*: aduentum *cum cett. Umpfenbach et uolg.*

PH. Phánium relíctam solam? *GE.* síc. *PH.* et iratúm senem?
GE. óppido. *PH.* ad te súmma solum, Phórmio, rerúm redit:
túte hoc intristí: tibi omnest éxedendum: accíngere.
GE. óbsecro te. *PH.* sí rogabit . . . *GE.* ín te spes est. *PH.* éccere,
quíd si reddet? *GE.* tu ínpulisti. *PH.* síc opinor. *GE.* súbueni.
PH. cédo senem: iam instrúcta sunt mi in córde consilia ómnia.
GE. quíd ages? *PH.* quid uis, nísi uti maneat Phánium atque ex crímine hoc
Ántiphonem erípiam atque in me omnem íram deriuém senis?
GE. ó uir fortis átque amicu's. uérum hoc saepe, Phórmio,
uéreor, ne istaec fórtitudo in néruom erumpat dénique. *PH.* ah,
nón itast: factúmst periclum, iám pedum uisást uia.
quót me censes hómines iam deuérberasse usque ád necem?
hóspites, tum cíuis? quo magis nóui, tanto saépius.
cédo dum, enumquam iniúriarum audísti mihi scriptám dicam?
GE. quí istuc? *PH.* quia non réte accipitri ténnitur neque míluo,
quí male faciunt nóbis: illis quí nihil faciunt ténnitur,
quía enim in illis frúctus est, in íllis opera lúditur.
áliis aliunde ést periclum unde áliquid abradí potest:
míhi sciunt nil ésse. dices 'dúcent damnatúm domum':
álere nolunt hóminem edacem et sápiunt mea senténtia,

328 *uersum damnat Fleckeisen* 333 periclum Σ: periculum *A*
335 *sic A*: mea quidem sententia Σ *cum libris Bentleianis*

pró maleficio sí beneficium súmmum nolunt réddere.
GE. nón pote satis pro mérito ab illo tíbi referri grátia.
PH. ímmo enim nemo sátis pro merito grátiam regí refert.
téne asymbolúm uenire unctum átque lautum e bálineis,
ótiosum ab ánimo, quom ille et cúra et sumptu absúmitur!
dúm tibi fit quod pláceat, ille ríngitur: tu rídeas,
príor bibas, priór decumbas; céna dubia adpónitur.
GE. quíd istuc uerbist? *PH.* úbi tu dubites quíd sumas potíssumum.
haéc quom rationem íneas quam sint suáuia et quam cára sint,
éa qui praebet, nón tu hunc habeas pláne praesentém deum?
GE. sénex adest: uide quíd agas: prima cóitiost acérruma.
si eám sustinuerís, postilla iam út lubet ludás licet.

iii DEMIPHO HEGIO CRATINVS CRITO PHORMIO GETA

DE. Enúmquam quoiquam cóntumeliósius
audístis factam iniúriam quam haec ést mihi?
adéste quaeso. *GE.* irátus est. *PH.* quin tu hóc age:
iam ego húnc agitabo. pró deum inmortálium,
negat Phánium esse hanc síbi cognatam Démipho?
hanc Démipho negat ésse cognatám? *GE.* negat.
PH. neque eíus patrem se scíre qui fuerít? *GE.* negat.
DE. ipsum ésse opinor dé quo agebam: séquimini.
[*PH.* nec Stílphonem ipsum scíre qui fuerít? *GE.* negat.]
PH. quia egéns relictast mísera, ignoratúr parens,
neclégitur ipsa: uíde, auaritia quíd facit!
GE. si erum ínsimulabis málitiae, male aúdies.

337 pote *Bentley* : potest *codd.* 347 post illam *AF*: postilla iam A^2 *cett.* 351 *sic ABC*: fidem *contra metrum add. cett.* 356 *damnat Bentley* : *ceterum hic et aliis in locis ubi nomen occurrit litteram aspiratam habet* Stilpho 359 male audies *codd.* : audibis male *Fleckeisen*

DE. o audáciam! etiam me últro accusatum áduenit.
PH. nam iam ádulescenti níhil est quod suscénseam,
si illúm minus norat; quíppe homo iam grándior,
paupér, quoi in opere uíta erat, rurí fere
se cóntinebat; íbi agrum de nostró patre
coléndum habebat. saépe interea míhi senex
narrábat se hunc neclégere cognatúm suom:
at quém uirum! quem ego uíderim in uita óptumum.
GE. uideás te atque illum [ut] nárras! *PH.* ín' malám crucem!
nam ni íta eum existumássem, numquam tám grauis
ob hanc ínimicitias cáperem in uostram fámiliam,
quam is áspernatur núnc tam inliberáliter.
GE. pergín ero absenti mále loqui, inpuríssume?
PH. dignum aútem hoc illost. *GE.* aín tamen, carcér? *DE.* Geta.
GE. bonórum extortor, légum contortór! *DE.* Geta.
PH. respónde. *GE.* quis homost? éhem. *DE.* tace. *GE.* absentí tibi
te indígnas seque dígnas contumélias
numquám cessauit dícere hodie. *DE.* désine.
aduléscens, primum abs te hóc bona ueniá peto,
si tíbi placere pótis est, mi ut respóndeas:
quem amícum tuom aïs fuísse istum, explaná mihi,
et quí cognatum mé sibi esse díceret.
PH. proinde éxpiscare quási non nosses. *DE.* nóssem? *PH.* ita.
DE. ego mé nego: tu quí aïs redige in mémoriam.
PH. eho tú, sobrinum tuóm non noras? *DE.* énicas.

363 *sic* Σ: cui opera uita erat *A* 368 ut *sustulit Dziatzko* atque *comparatiue dici ratus* in' malam crucem *scripsi*: abin' hinc in crucem *Fleckeisen*: abi *uel* i hinc in malam crucem Σ: i in malam crucem *A*. *cf. u. 930, Eun. 536, Plaut. Poen. ii. 1. 48* (*496*), *Men. ii. 2. 53* (*328*) 369 *sic BCEFP*: ni ita eum esse *A*²: ni eum esse *A*: ni eum ita *DG* 373 tamen *Bentley*: tandem *codd.*

dic nómen. *PH.* nomen? *DE.* máxume. quid núnc taces?
PH. perii hércle, nomen pérdidi. *DE.* [hem] quid aïs? *PH.* Geta,
si méministi id quod ólim dictumst, súbice. hem,
non díco: quasi non nósses, temptatum áduenis.
DE. ego aútem tempto? *GE.* Stílpo. *PH.* atque adeo quíd mea?
Stilpóst. *DE.* quem dixti? *PH.* Stílponem inquam nóueras.
DE. neque égo illum noram néque mi cognatús fuit
quisquam ístoc nomine. *PH.* ítane? non te horúm pudet?
at sí talentum rém reliquissét decem,
DE. di tíbi malfaciant! *PH.* prímus esses mémoriter
progéniem uostram usque áb auo atque atauo próferens.
DE. ita ut dícis. ego tum quom áduenissem, quí mihi
cognáta ea esset dícerem: itidem tú face.
cedo, qui ést cognata? *GE.* eu nóster, recte. heus tú, caue.
PH. dilúcide expedíui quibus me opórtuit
iudícibus: tum id si fálsum fuerat, fílius
quor nón refellit? *DE.* fílium narrás mihi?
quoius dé stultitia díci ut dignumst nón potest.
PH. at tú qui sapiens és magistratús adi,
iudícium de eadem caúsa iterum ut reddánt tibi,
quandóquidem solus régnas et solí licet
hic de eádem causa bís iudicium apíscier.
DE. etsí mihi facta iniúriast, uerúm tamen
potiús quam litis sécter aut quam te aúdiam,
itidem út cognata sí sit, id quod léx iubet
dotís dare, abduc hánc, minas quinque áccipe.

385 *sic Fleckeisen*: maxume *Phormioni tribuont codd.* 386 hem *om. A* 388 nosses *A*: noris Σ 394 malefaciant *codd.*: malfaciant *Ritschl* 406 apiscier *Bentley*: adipiscier *codd.* 410 abduc *A*: abduce Σ

PH. hahahaé, homo suauis. *DE.* quíd est? num iniquom póstulo?
an ne hóc quidem ego adipíscar quod ius públicumst?
PH. itan tándem, quaeso, item út meretricem ubi abúsus sis,
mercédem dare lex iúbet eï atque amíttere?
an, ut né quid turpe cíuis in se admítteret
proptér egestatem, próxumo iussást dari,
ut cum úno aetatem dégeret? quod tú uetas.
DE. ita, próxumo quidem; át nos unde? aut quam ób rem? *PH.* ohe,
'actum' áïunt 'ne agas.' *DE.* nón agam? immo haud désinam,
donéc perfecero hóc. *PH.* ineptis. *DE.* síne modo.
PH. postrémo tecum níl rei nobis, Démipho, est:
tuos ést damnatus gnátus, non tu; nám tua
praetérierat iam ad dúcendum aetas. *DE.* ómnia haec
illúm putato quae égo nunc dico dícere;
aut quídem cum uxore hac ípsum prohibebó domo.
GE. irátus est. *PH.* tu té idem melius féceris.
DE. itan és paratus fácere me aduorsum ómnia,
infélix? *PH.* metuit híc nos, tam etsi sédulo
dissímulat. *GE.* bene habent tíbi principia. *PH.* quín quod est
ferúndum fers? tuis dígnum factis féceris,
ut amíci inter nos símus. *DE.* egon tuam éxpetam
amícitiam? aut te uísum aut auditúm uelim?
PH. si cóncordabis cum ílla, habebis quaé tuam
senectútem oblectet: réspice aetatém tuam.
DE. te obléctet, tibi habe. *PH.* mínue uero iram. *DE.* hóc age:
satis iám uerborumst: nísi tu properas múlierem
abdúcere, ego illam eíciam. dixi, Phórmio.

430 fers *Faërnus*: feres *A*: feras Σ

PH. si tu íllam attigeris sécus quam dignumst líberam,
dicám tibi grandem inpíngam. dixi, Démipho.
si quíd opus fuerit, heús, domo me. *GE.* intéllego.

iv DEMIPHO GETA HEGIO CRATINVS CRITO

DE. Quantá me cura et sóllicitudine ádficit
gnatús, qui me et se hisce ínpediuit núptiis!
neque mi ín conspectum pródit, ut saltém sciam
quid de eá re dicat quídue sit senténtiae.
abi, uíse rediertne iam an nondúm domum.
GE. eó.— *DE.* uidetis quo ín loco res haéc siet:
quid ágo? dic, Hegio. *HE.* égo? Cratinum cénseo,
si tíbi uidetur. *DE.* díc, Cratine. *CRA.* méne uis?
DE. te. *CRA.* ego quae ín rem tuam sint éa uelim faciás. mihi
sic hóc uidetur: quód te absente hic fílius
egít, restitui in íntegrum aequomst ét bonum,
et id ímpetrabis. díxi. *DE.* dic nunc, Hégio.
HE. ego sédulo hunc dixísse credo; uérum itast,
quot hómines tot senténtiae: suos quoíque mos.
mihi nón uidetur quód sit factum légibus
rescíndi posse; et túrpe inceptust. *DE.* díc, Crito.
CRI. ego ámplius delíberandum cénseo:
res mágnast. *HE.* num quid nós uis? *DE.* fecistís probe:
incértior sum múlto quam dudúm.— *GE.* negant
redísse. *DE.* frater ést exspectandús mihi:
is quód mihi dederit de hác re consilium, íd sequar.
percóntatum ibo ad pórtum, quoad se récipiat.
GE. at ego Ántiphonem quaéram, ut quae acta hic sínt sciat.
sed eccum ípsum uideo in témpore huc se récipere.

439 inpingam grandem *codd.*: *transp. Fleckeisen* 441 *non est noua scaena in A* 456 inceptu *BCEFP* : inceptum *A cum cett.*

ACTVS III

ANTIPHO GETA i

AN. Énim uero, Antiphó, multimodis cum ístoc animo es uítuperandus:
ítane te hinc abísse et uitam tuám tutandam aliís dedisse!
álios tuam rem crédidisti mágis quam tete animum áduorsuros?
nam út ut erant alia, ílli certe quaé nunc tibi domíst consuleres,
né quid propter tuám fidem decépta poteretúr mali;
quoí nunc miserae spés opesque súnt in te uno omnés sitae.
GE. et quídem, ere, nos iam dúdum hic te absentem íncusamus qui ábieris.
AN. te ipsúm quaerebam. *GE.* séd ea causa níhilo magis defécimus.
AN. loquere óbsecro, quo nam ín loco sunt rés et fortunaé meae?
num súbolet quid patrí? *GE.* nil etiam. *AN.* ecquíd spei porrost? *GE.* néscio. *AN.* ah.
GE. nisi Phaédria haud cessáuit pro te eníti. *AN.* nil fecít noui.
GE. tum Phórmio itidem in hác re ut [in] aliis strénuom hominem praébuit.
AN. quid is fécit? *GE.* confutáuit uerbis ádmodum iratúm senem.
AN. eu, Phórmio. *GE.* ego quod pótui porro. *AN.* mí Geta, omnis uós amo.
GE. síc habent princípia sese ut díco: adhuc tranquílla rest,

465 multimodis *Faërnus*: multis modis *codd.* 469 poteretur *A*: pateretur $A^2\Sigma$: *Donatus lectiones ambas adgnoscit* 474 *Fleckeisen*: num quid patri subolet *codd.* 476 in *om. A* 479 rest *scripsi*: res est *codd.*: res *Fleckeisen*

mánsurusque pátruom pater est, dum húc adueniat. *AN.* quíd eum? *GE.* ut aibat
de eíus consilio sése uelle fácere quod ad hanc rem áttinet.
AN. quántum metuist míhi uidere huc sáluom nunc patruóm, Geta!
nam eíus per unam, ut aúdio, aut uiuam aút moriar senténtiam.
GE. Phaédria tibi adést. *AN.* ubi nam? *GE.* eccum ab suá palaestra exít foras.

ii PHAEDRIA DORIO ANTIPHO GETA

PH. Dório,
audi óbsecro. *DO.* non aúdio. *PH.* parúmper. *DO.* quin omítte me.
PH. aúdi quod dicam. *DO.* át enim taedet iam aúdire eadem míliens.
PH. át nunc dicam quód lubenter aúdias. *DO.* loquere, aúdio.
PH. nón queo te exoráre ut maneas tríduom hoc? quo núnc abis?
DO. mirábar si tu míhi quicquam adferrés noui. *AN.* ei,
metuó lenonem né quid . . . *GE.* suo suát capiti? idem ego uéreor.
PH. non dúm mihi credis? *DO.* háriolare. *PH.* sín fidem do? *DO.* fábulae.
PH. faéneratum istúc beneficium púlchre tibi dicés. *DO.* logi.
PH. créde mihi, gaudébis facto: uérum hercle hoc est. *DO.* sómnia.
PH. éxperire: nón est longum. *DO.* cántilenam eandém canis.

482 metuist *Fleckeisen*: metus est *codd.* 483 eius per *Fleckeisen*: per eius *codd.* 491 *Dziatzko*: *in codd. post* capiti *incipit Getae oratio*: *ceterum pro* suat *Bentley* fuat *conicit* 492 dum *A*: *om.* Σ

PH. tu míhi cognatus, tú parens, tu amícus, tu . . . *DO.* garrí modo.
PH. ádeon ingenio ésse duro te átque inexorábili,
út neque misericórdia neque précibus mollirí queas!
DO. ádeon te esse incógitantem atque ínpudentem síne modo,
út phaleratis dúcas dictis me ét meam ductes grátiis!
AN. míseritumst. *PH.* ei, uéris uincor! *GE.* quám uterquest similís sui!
PH. neque Ántipho alia quom óccupatus ésset sollicitúdine,
tum hoc ésse mi obiectúm malum! *AN.* quid istúc est autem, Phaédria?
PH. ó fortunatíssume Antipho! *AN.* égone? *PH.* quoi quod amás domist,
néque umquam cum huius modi [tibi] úsus uenit út conflictarés malo.
AN. míhin domist? immo, íd quod aiunt, aúribus teneó lupum:
nám neque quo pacto á me amittam néque uti retineám scio.
DO. ípsum istuc mi in hóc est. *AN.* heia, né parum lenó sies.
núm quid hic confécit? *PH.* hicine? quód homo inhumaníssumus:
Pámphilam meam uéndidit. *AN.* quid? uéndidit? *GE.* ain? uéndidit?
PH. uéndidit. *DO.* quam indígnum facinus, áncillam aere emptám meo!
PH. néqueo exorare út me maneat ét cum illo ut mutét fidem
tríduom hoc, dum id quód est promissum ab amícis argentum aúfero.
sí non tum dedero, únam praeterea hóram ne oppertús sies.

499 *Fleckeisen*: Phaedria sine modo *A*: Phaedria (*om.* sine modo) Σ *uolg.* 501 uerbis G^2 505 tibi *om. Donatus* umquam *post* modi *stat in codd.*: *transp. ego*

DO. óbtundes? *AN.* haud lóngumst id quod órat: exorét sine.
ídem hic tibi, quod bóni promeritus fúeris, conduplicáuerit.
DO. uérba istaec sunt. *AN.* Pámphilamne hac úrbe priuarí sines?
túm praeterea horúnc amorem dístrahi poterín pati?
DO. néque ego neque tu. *GE.* dí tibi omnes íd quod es dignús duint!
DO. égo te complurís aduorsum ingénium meum mensís tuli,
póllicitantem et níl ferentem, fléntem; nunc contra ómnia haec:
répperi qui dét neque lacrumet: dá locum melióribus.
AN. cérte hercle, ego si sátis commemini, tíbi quidemst olím dies,
quam ád dares huic, praéstituta. *PH.* fáctum. *DO.* num ego istúc nego?
AN. iam éa praeteriit? *DO.* nón, uerum haec eï ántecessit. *AN.* nón pudet
uánitatis? *DO.* mínume, dum ob rem. *GE.* stérculinum. *PH.* Dório,
ítane tandem fácere oportet? *DO.* síc sum: si placeo, útere.
AN. síc hunc decipi! *DO.* ímmo enim uero, Ántipho, hic me décipit:
nam híc me scibat huíus modi esse, ego húnc esse aliter crédidi;
íste me feféllit, ego isti nílo sum aliter ác fui.
séd ut ut haec sunt, támen hoc faciam: crás mane argentúm mihi
míles dare se díxit: si tu príor attuleris, Phaédria,
meá lege utar, út potior sit quí prior ad dandúmst. uale.

515 *Fleckeisen*: obtundis *A*: obtunde Σ: *post* orat *habent* Dorio *codd.* 524 istuc Σ: istud *A* 528 sicine *BCDGP* decipi *Lachmann*: decipis *codd.* 529 *Fleckeisen*: sciebat esse *ADG*: esse sciebat *cett.* 532 *Fleckeisen*: si mihi prior tu *codd.*

PHAEDRIA ANTIPHO GETA iii

PH. Quíd faciam? unde ego núnc tam subito huic árgentum inueniám miser,
quoí minus nihilost? quód, hic si pote fuísset exorárier
tríduom hoc, promíssum fuerat. *AN.* ítane hunc patiemúr, Geta,
fíeri miserum, quí me dudum ut díxti adiurit cómiter?
quín, quom opust, benefícium rursum eï éxperiemur réddere?
GE. scío equidem hoc esse aéquom. *AN.* age ergo, sólus seruare húnc potes.
GE. quíd faciam? *AN.* inueniás argentum. *GE.* cúpio; sed id unde édoce.
AN. páter adest hic. *GE.* scío; sed quid tum? *AN.* ah, díctum sapientí sat est.
GE. ítane *ais*? *AN.* ita. *GE.* sane hércle pulchre suádes: etiam tu hínc abis?
nón triumpho, ex núptiis tuis sí nil nanciscór mali,
ni étiam nunc me huius caúsa quaerere ín malo iubeás crucem?
AN. uérum hic dicit. *PH.* quíd? ego uobis, Géta, alienus sum? *GE.* haúd puto;
séd parum est quod ómnibus nunc nóbis suscensét senex,
ni ínstigemus étiam, ut nullus lócus relinquatúr preci?
PH. álius ab oculís meis illam in ígnotum abducét locum? hem:
tum ígitur, dum licét dumque adsum, lóquimini mecum, Ántipho,
cóntemplaminí me. *AN.* quam ob rem? aut quíd nam facturú's? cedo.
PH. quóquo hinc asportábitur terrárum, certumst pérsequi aút perire. *GE.* dí bene uortant quód agas: pedetemptím tamen!

537 adiurit *Bentley coll. Enniano illo* 'o Tite si quid ego adiuro': adiuuerit *uel* adiuerit *codd.* 538 *sic A*: experiamur Σ 542 ais *add. Bentley* 546 parum est *scripsi*: parumne est *codd.*

AN. uíde si quid opis pótes adferre huic. *GE.* 'sí quid'? quid? *AN.* quaere óbsecro,
né quid plus minúsue faxit quód nos post pigeát, Geta.
GE. quaéro: saluos ést, ut opinor; uérum enim metuó malum.
AN. nóli metuere: úna tecum bóna mala tolerábimus.
GE. quántum tibi opust lóquere argenti? *PH.* sólae trigintá minae.
GE. tríginta? hui, percárast, Phaedria. *PH.* ístaec uero uílis est.
GE. áge age, inuentas réddam. *PH.* o lepidum! *GE.* aufér te hinc. *PH.* iam opust. *GE.* iám feres:
séd opus est mihi Phórmionem ad hánc rem adiutorém dari.
AN. praéstost: audacíssume oneris quíduis inpone, écferet;
sólus est homo amíco amicus. *GE.* eámus ergo ad eum ócius.
AN. núm quid est quod méa opera opus uóbis sit? *GE.* nil; uerum ábi domum
ét illam miseram, quam égo nunc intus scío esse exanimatám metu,
cónsolare. céssas? *AN.* nihil est aéque quod faciám lubens.
PH. quá uia istuc fácies? *GE.* dicam in ítere: modo te hinc ámoue.

ACTVS IV

i DEMIPHO CHREMES

DE. Quid? quá profectus caúsa hinc es Lemnúm, Chremes,
addúxtin tecum fíliam? *CH.* non. *DE.* quíd ita non?
CH. postquám uidet me eius máter esse hic diútius,
simul aútem non manébat aetas uírginis

557 *Fleckeisen*: quantum opus est tibi argenti loquere *codd.* 559 caput *post* lepidum *habent* Σ feres *C*: feris *A*: ferres *cett.* 561 ecferet *Guilelmus*: feret *A*: et feret *uel* ferret Σ 566 itere *Bentley*: itinere *codd.*

meam néclegentiam, ípsam cum omni fámilia
ad mé profectam esse aíbant. *DE.* quid illi tám diu
quaeso ígitur commorábare, ubi id audíueras?
CH. pol mé detinuit mórbus. *DE.* unde? aut quí? *CH.* rogas?
senéctus ipsast mórbus. sed uenísse eas
saluás audiui ex naúta qui illas uéxerat.
DE. quid gnáto obtigerit me ábsente audistí, Chremes?
CH. quod me équidem factum cónsili incertúm facit:
nam hanc cóndicionem sí quoi tulero extrário,
quo pácto aut unde míhi sit dicundum órdine est.
te míhi fidelem esse aéque atque egomet súm mihi
scibam. ílle si me aliénus adfiném uolet,
tacébit, dum intercédet familiáritas;
sin spréuerit me, plús quam opus est scitó sciet.
uereórque ne uxor áliqua hoc resciscát mea:
quod sí fit, ut me excútiam atque egrediár domo,
id réstat; nam ego meórum solus súm meus.
DE. scio ita ésse, et istaec míhi res sollicitúdinist,
neque défetiscar úsque adeo experírier,
donéc tibi id quod póllicitus sum effécero.

GETA DEMIPHO CHREMES ii

GE. Ego hóminem callidiórem uidi néminem
quam Phórmionem. uénio ad hominem, ut dícerem
argéntum opus esse et íd quo pacto fíeret.
uix dúm dimidium díxeram, intelléxerat:
gaudébat, me laudábat, quaerebát senem.
dis grátias agébat tempus síbi dari,
ubi Phaédriae esse osténderet niló minus
amícum sese quam Ántiphoni. hominem ád forum

578 me equidem *scripsi* : quidem me *codd.* 589 *sic Priscianus et Eugraphius* : adeo defitiscar umquam experirier *A* : umquam adeo *G* : umquam ego *cett.* 597 *sic Lachmann* : esse *et* sese *dant codd. sedibus inter se mutatis*

iussi ópperiri: eo me ésse adducturúm senem.
sed eccum ípsum. quis est ultérior? attat Phaédriae
pater uénit. sed quid pértimui autem bélua?
an quía quos fallam pro úno duo sunt mí dati?
commódius esse opínor duplici spe útier.
petam hínc unde a primo ínstiti: is si dát, sat est;
si ab eó nil fiet, tum húnc adoriar hóspitem.

iii ANTIPHO GETA CHREMES DEMIPHO

AN. Exspécto quam mox récipiat sesé Geta.
sed pátruom uideo cúm patre astantem. eí mihi,
quam tímeo aduentus húius quo inpellát patrem!
GE. adíbo [hosce]: o salue, nóster Chremes. *CH.* salué, Geta.
GE. ueníre saluom uólup est. *CH.* credo. *GE.* quíd agitur?
multa áduenienti, ut fít, noua hic? *CH.* complúria.
GE. ita. de Ántiphone audístin quae facta? *CH.* ómnia.
GE. tun díxeras huic? fácinus indignúm, Chremes,
sic círcumiri! *CH.* id cum hóc agebam cómmodum.
GE. nam hercle égo quoque id quidem ágitans mecum sédulo
inuéni, opinor, rémedium huic rei. *CH.* quíd, Geta?
DE. quod rémedium? *GE.* ut abii ábs te, fit forte óbuiam
mihi Phórmio. *CH.* qui Phórmio? *DE.* is qui istánc . . . *CH.* scio.
GE. uisúmst mi ut eius temptárem prius senténtiam.
prendo hóminem solum: 'quór non' inquam, 'Phórmio,
uidés, inter nos síc haec potius cúm bona
ut cómponamus grátia quam cúm mala?
erus líberalis ést et fugitans lítium;
nam céteri quidem hércle amici omnés modo
uno óre auctores fuére ut praecipitem hánc daret.'
AN. quid hic coéptat aut quo euádet hodie? *GE.* 'an légibus

604 *Dziatzko*: instiissi *A*: institui si is *uolg.* 609 hosce *del. Bentley* 619 *sic scripsi*: ut prius ei temtarem *P*: ut eius temptarem *cett.*

datúrum poenas díces, si illam eiécerit?
iam id éxploratumst: heía, sudabís satis,
si cum íllo inceptas hómine: ea eloquéntiast.
uerúm pono esse uíctum eum; at tandém tamen
non cápitis ei res ágitur sed pecúniae.'
postquam hóminem his uerbis séntio mollírier,
'solí sumus nunc hic' ínquam: 'eho, dic quid uís dari
tibi ín manum, ut erus hís desistat lítibus,
haec hínc facessat, tú molestus né sies?'
AN. satin ílli di sunt própitii? *GE.* 'nam sát scio,
si tu áliquam partem aequí bonique díxeris,
ut est ílle bonus uir, tría non commutábitis
uerba hódie inter uos.' *DE.* quís te istaec iussít loqui?
CH. immó non potuit mélius peruenírier
eo quó nos uolumus. *AN.* óccidi! *DE.* perge éloqui.
GE. a prímo homo insaníbat. *CH.* cedo quid póstulat?
GE. quid? nímium quantum. *CH.* *quántum?* dic. *GE.* si quís daret
talέntum magnum. *DE.* immó malum hercle: ut níl pudet!
GE. quod díxi adeo eï: 'quaéso, quid si fíliam
suam únicam locáret? parui ré tulit
non súscepisse: inuéntast quae dotém petat.'
ut ad paúca redeam, illíus mittam inéptias,
haec dénique eius fuít postrema orátio:
'ego' ínquit 'a princípio amici fíliam,
ita ut aéquom fuerat, uólui uxorem dúcere;
nam míhi uenibat ín mentem eius incómmodum,
in séruitutem paúperem ad ditém dari.
sed mi ópus erat, ut apérte tibi nunc fábuler,
aliquántulum quae adférret qui dissóluerem
quae débeo: et etiám nunc, si uolt Démipho
dare quántum ab hac accípio quae sponsást mihi,

631 ei *Bentley*: eius *codd.* 643 *Paumier*: quantum licuit *uel* libuit *codd.* 648 *Fleckeisen*: ac mittam illius *codd.*: mille *pro* illius *coni. A. Palmer*

nullám mihi malim quam ístanc uxorém dari.'
AN. utrúm stultitia fácere ego hunc an málitia
dicám, scientem an ínprudentem, incértus sum.
DE. quid si ánimam debet? *GE.* 'áger oppositus pígnori
decem ób minas est.' *DE.* áge age, iam ducát: dabo.
GE. 'aedículae item sunt ób decem alias.' *DE.* oíeï,
nimiúmst. *CH.* ne clama: répetito hasce a mé decem.
GE. 'uxóri emunda ancíllulast; tum plúscula
supelléctile opus est; ópus est sumptu ad núptias:
his rébus sane *pórro* pone' inquít 'decem [minas].'
DE. sescéntas proinde scríbito iam míhi dicas:
nil do. ínpuratus me ílle ut etiam inrídeat?
CH. quaeso, égo dabo, quiésce: tu modo fílium
fac ut íllam ducat, nós quam uolumus. *AN.* eí mihi!
Geta, óccidisti mé tuis falláciis.
CH. mea caúsa eïcitur: mé hoc est aequom amíttere.
GE. 'quantúm potest me cértiorem' inquít 'face,
si illám dant, hanc ut míttam, ne incertús siem;
nam illí mihi dotem iám constituerúnt dare.'
CH. iam accípiat: illis répudium renúntiet;
hanc dúcat. *DE.* quae quidem ílli res uortát male!
CH. oppórtune adeo argéntum nunc mecum áttuli,
fructúm quem Lemni uxóris reddunt praédia:
inde súmam; uxori tíbi opus esse díxero.

iv ANTIPHO GETA

AN. Geta. *GE.* hém. *AN.* quid egisti? *GE.* émunxi argentó senes.
AN. satin ést id? *GE.* nescio hércle: tantum iússus sum.
AN. eho, uérbero, aliud míhi respondes ác rogo?

662 *sic Fleckeisen*: ob decem *codd.* 664 repetito *Fleckeisen*: petito *codd.* 667 porro *ins. Dziatzko ante* sane, *ante* pone *posui ego* minas *secl. Bentley* 670 filium *A*: filius A^2 *cum cett.*

GE. quid érgo narras? *AN.* quíd ego narrem? operá tua
ad réstim mi equidem rés redit planíssume.
ut te équidem di deaéque omnes superi ínferi
malís exemplis pérdant! em, si quíd uelis,
huic mándes qui te ad scópulum e tranquillo aúferat.
quid mínus utibile fuít quam hoc ulcus tángere
aut nóminare uxórem? iniectast spés patri
posse íllam extrudi. cédo nunc porro: Phórmio
dotém si accipiet, úxor ducendást domum:
quid fíet? *GE.* non enim dúcet. *AN.* noui. céterum
quom argéntum repetent, nóstra causa scílicet
in néruom potius íbit. *GE.* nil est, Ántipho,
quin mále narrando póssit deprauárier:
tu id quód bonist excérpis, dicis quód malist.
audí nunc contra: iám si argentum accéperit,
ducéndast uxor, út aïs, concedó tibi:
spatiúm quidem tandem ádparandi núptias,
uocándi, sacruficándi dabitur paúlulum.
intérea amici quód polliciti súnt dabunt:
inde íste reddet. *AN.* quam ób rem? aut quid dicét?
GE. rogas?
'quot rés postilla mónstra euenerúnt mihi!
intro íit in aedis áter alienús canis;
anguís in inpluuium décidit de tégulis;
gallína cecinit; ínterdixit háriolus:
haríspex uetuit; ánte brumam autém noui
negóti incipere!' quaé causast iustíssuma.
haec fíent. *AN.* ut modo fíant! *GE.* fient: mé uide.
pater éxit: abi, dic ésse argentum Phaédriae.

686 mi equidem *scripsi*: mihi quidem *codd. et uolg.* 687 *sic scripsi*: ut te quidem omnes di deaeque *codd.*: *om.* que *Bentley et uolg.*: *sed cf. Eun. 302* 689 qui . . . auferat E^2F^2: quod quidem recte curatum uelis *A et cett. omnes*: *sed uersus ex Adelph. 372 in marginem traductus in textum uidetur se insinuauisse* 690 ulcus A^2 *cum* Σ: uolnus *A* 707 in *Guyet*: per *codd.* 710 *exclamandi notam posuit Fleckeisen*: *lacunam statuont edd. plerique*

v DEMIPHO CHREMES GETA

DE. Quiétus esto, inquam: égo curabo né quid uerborúm duit.
hoc témere numquam amíttam ego a me quín mihi testis ádhibeam:
quoi dem ét quam ob rem dem cómmemorabo. *GE.* ut caútus est, ubi níl opust.
CH. atque íta opus factost: ét matura, dúm lubido eadem haéc manet;
nam si áltera illaec mágis instabit, fórsitan nos réiciat.
GE. rem ipsám putasti. *DE.* dúc me ad eum ergo. *GE.* nón moror. *CH.* ubi hoc égeris,
transíto ad uxorém meam, ut conuéniat hanc prius quam hínc abit.
dicát eam dare nos Phórmioni núptum, ne suscénseat;
et mágis esse illum idóneum qui ipsí sit familiárior;
nos nóstro officio nón digressos ésse: quantum is úoluerit,
datum ésse dotis. *DE.* quíd malum id tua ré fert? *CH.* magni, Démipho.
non sátis est tuom te offícium fecisse, íd si non fama ádprobat:
uolo ipsíus [quoque] haec uoluntáte fieri, né se eiectam praédicet.
DE. idem égo istuc facere póssum. *CH.* mulier múlieri magis cónuenit.
DE. rogábo. *CH.* ubi illas núnc ego reperíre possim cógito.

723 *Fleckeisen* : quid tua malum id *codd.* 725 quoque *secl. et* uoluntate haec *transp. Fleckeisen* 726 conuenit *DGP*[2] : congruet *BCEFP*[1]

ACTVS V

SOPHRONA CHREMES

SO. Quíd agam? quem mi amícum inueniam mísera? aut quo consília haec referam?
aút unde auxilium petam?
nám uereor, era ne ób meum suasum indígna iniuria ádficiatur:
íta patrem adulescéntis facta haec tólerare audió uiolenter.
CH. nám quae haec anus est, éxanimata a frátre quae egressást meo?
SO. quod ut fácerem egestas me ínpulit, quom scírem infirmas núptias
hasce ésse, ut id consúlerem, interea uíta ut in tutó foret.
CH. cérte edepol, nisi me ánimus fallit aút parum prospíciunt oculi,
meaé nutricem gnátae uideo. *SO.* néque ille inuestigátur, *CH.* quid ago?
SO. qui éius pater est. *CH.* ádeo, maneo, dum haéc quae loquitur mágis cognosco?
SO. quód si eum nunc reperíre possim, est níl quod uerear. *CH.* ípsa east:
cónloquar. *SO.* quis hic lóquitur? *CH.* Sophrona. *SO.* ét meum nomen nóminat?
CH. réspice ad me. *SO.* di óbsecro uos, éstne hic Stilpo? *CH.* nón. *SO.* negas?
CH. cóncede hinc a fóribus paulum istórsum sodes, Sóphrona.
ne me ístoc nomine áppellassis pósthac. *SO.* quid? non óbsecro es

737 *Fleckeisen*: est eius pater *uel* est pater eius *codd.* 738 *Fleckeisen*: nihil est *uel* sit *et* ea est ipsa *uel* ea ipsa est *codd.* 742 ne me istoc posthac *codd.*: *transp. Barth caesurae causa.* *ceterum* es obsecro *uel* is obsecro *codd.*: *unde Fleckeisen omisso* quid *reponit* non is obsecro es

quem sémper te esse díctitasti? *CH.* st'. *SO.* quid has metuís fores?
CH. conclúsam hic habeo uxórem saeuam. uérum istoc me nómine
eo pérperam olim díxi, ne uos fórte inprudentés foris
effúttiretis átque id porro aliqua úxor mea rescísceret.
SO. istóc pol nos te hic ínuenire míserae numquam pótuimus.
CH. eho díc mihi, quid reí tibist cum fámilia hac unde éxis?
ubi illaé sunt? *SO.* miseram me. *CH.* hém, quid est? uiuóntne? *SO.* uiuit gnáta.
matrem ípsam ex aegritúdine hac mors míseram consecútast.
CH. male fáctum. *SO.* ego autem, quae éssem anus desérta egens ignóta,
ut pótui nuptum uírginem locáui huic adulescénti,
harum qui est dominus aédium. *CH.* Antiphónin? *SO.* isti *inquam* ípsi.
CH. quid? duásne uxores hábet? *SO.* au, obsecro, únam ille equidem hanc sólam.
CH. quid illam álteram quae dícitur cognáta? *SO.* haec ergost. *CH.* quíd aïs?
SO. compósito factumst, quó modo hanc amáns habere pósset
sine dóte. *CH.* di uostrám fidem, quam saépe forte témere
euéniunt quae non aúdeas optáre! offendi aduéniens
quocúm uolebam et út uolebam fíliam locátam:
quod nós ambo opere máxumo dabámus operam ut fíeret,
sine nóstra cura, máxuma sua cúra solus fécit.
SO. nunc quíd opus facto sít uide: pater ádulescentis uénit

750 miseram mors *codd.*: *transp. Fleckeisen* 753 *Bentley*: em isti ipsi *codd.* 754 *sic A*: is *ante* uxores *praebent* Σ equidem *scripsi*: quidem *codd.* 759 *sic Bentley*: conlocatam amari *A*: filiam collocatam Σ 761 *sic A*: haec sola Σ: *Donatus lectiones duas* hic *et* haec *adgnoscit*: *Eugraphius* haec

eumque ánimo iniquo hoc óppido ferre áiunt. *CH.* nil períclist.
sed pér deos atque hominés meam esse hanc cáue resciscat quísquam.
SO. nemo é me scibit. *CH.* séquere me: intus cétera audiémus.

DEMIPHO GETA ii

DE. Nostrápte culpa fácimus ut malís expediat ésse,
dum nímium dici nós bonos studémus et benígnos.
ita fúgias ne praetér casam, quod áiunt. nonne id sát erat,
accípere ab illo iniúriam? etiam argéntumst ultro obiéctum,
ut sít qui uiuat, dum áliud aliquid flágiti confíciat.
GE. planíssume. *DE.* eis nunc praémiumst, qui récta praua fáciunt:
GE. ueríssume. *DE.* ut stultíssume equidem illí rem gesserímus.
GE. modo ut hóc consilio póssiet discédi, ut istam dúcat.
DE. etiámne id dubiumst? *GE.* haúd scio hercle, ut homóst, an mutet ánimum.
DE. hem, mútet autem? *GE.* néscio; uerúm, si forte, díco.
DE. ita fáciam, ut frater cénsuit, ut uxórem eius huc addúcam,
cum ista út loquatur. tú, Geta, abi prae, núntia hanc uentúram.—
GE. argéntum inuentumst Phaédriae; de iúrgio silétur;
prouísumst ne in praeséntia haec hinc ábeat: quid nunc pórro?
quid fíet? in eodém luto haesitás; uorsuram sólues,
Geta: praésens quod fuerát malum in diem ábiit: plagae créscunt,

765 e me *A* : ex me Σ audiemus *Bentley* : intus cetera audies *AFG* : cetera intus audies *BCEP* : *om.* intus *D* 772 equidem *scripsi* : quidem *codd.* 779 in praesenti *A* 780 *sic codd. praeter D qui* uorsuram soluis *habet* : uorsura solues *uolg.*

nisi próspicis. nunc hínc domum ibo ac Phánium edocébo
ne quíd uereatur Phórmionem aut huíus oratiónem.

iii DEMIPHO NAVSISTRATA

DE. Age dum, út soles, Nausístrata, fac illa út placetur nóbis,
ut suá uoluntate íd quod est faciúndum faciat. *NA.* fáciam.
DE. paritér nunc opera me ádiuues, ac ré dudum opituláta es.
NA. factúm uolo. ac pol mínus queo uiri cúlpa quam me dígnumst.
DE. quid aútem? *NA.* quia pol meí patris bene párta indiligénter
tutátur; nam ex eis praédiis talénta argenti bína
statím capiebat: uír uiro quid praéstat! *DE.* binan quaéso?
NA. ac rébus uilióribus multó [tamen] talenta bína. *DE.* hui.
NA. quid haéc uidentur? *DE.* scílicet. *NA.* uirúm me natum uéllem:
ego osténderem, *DE.* certó scio. *NA.* quo páct o . . . *DE.* parce sódes,
ut póssis cum illa, múlier ne te aduléscens defetíget.
NA. faciam út iubes; sed meúm uirum abs te exíre uideo.

NAVSISTRATA CHREMES DEMIPHO

CH. Ehem, Démipho,
iam illí datumst argéntum? *DE.* curaui ílico. *CH.* nollém datum.
ei, uídeo uxorem: paéne plus quam sát erat. *DE.* quor nollés, Chremes?

783 huius *Bothe*: eius *codd.* 791 tamen *del. Fleckeisen*: multo *del. Bentley* 794 *Fleckeisen*: ne te adulescens mulier *codd.*

CH. iam récte. *DE.* quid tu? ecquíd locutu's cum ístac quam ob rem hanc dúcimus?
CH. transégi. *DE.* quid aït tándem? *CH.* abduci nón potest. *DE.* qui nón potest?
CH. quia utérque utriquest córdi. *DE.* quid istuc nóstra? *CH.* magni. praéterhac
cognátam comperi ésse nobis. *DE.* quíd? deliras. *CH.* síc erit.
non témere dico: rédii mecum in mémoriam. *DE.* satin sánus es?
NA. au, óbsecro, uide ne ín cognatam pécces. *DE.* non est. *CH.* né nega:
patris nómen aliud díctumst: hoc tu errásti. *DE.* non norát patrem?
CH. norát. *DE.* quor aliud díxit? *CH.* numquamne hódie concedés mihi
neque intélleges? *DE.* si tú nil narras? *CH.* pérdis. *NA.* miror quíd siet.
DE. equidem hércle nesció. *CH.* uin scire? at íta me seruet Iúppiter,
ut própior illi quám ego sum ac tu [homo] némost. *DE.* di uostrám fidem,
eámus ad ipsam: una ómnis nos aut scíre aut nescire hóc uolo. *CH.* ah.
DE. quid ést? *CH.* itan paruam míhi fidem esse apúd te! *DE.* uin me crédere?
uin sátis quaesitum mi ístuc esse? age, fíat. quid? illa fília
amíci nostri quíd futurumst? *CH.* récte. *DE.* hanc igitur míttimus?
CH. quid ni? *DE.* ílla maneat? *CH.* síc. *DE.* ire igitur tíbi licet, Nausístrata.

802 redii *Bentley*: redi (*qui uolgaris est error*) *codd.* 806 perdis AD^1: pergis *cett.* quid siet *Fleckeisen*: quid hoc siet *uel* quid hoc est *codd.* 808 homo *om.* AF^2

NA. sic pól commodius ésse in omnis árbitror, quam ut coéperas,
manére hanc; nam perlíberalis uísast, quom uidí, mihi.—
DE. quid istúc negotist? *CH.* iámne operuit óstium? *DE.* iam. *CH.* o Iúppiter,
di nós respiciunt: gnátam inueni núptam cum tuo fílio. *DE.* hem,
quo pácto [id] potuit? *CH.* nón satis tutúst ad narrandum híc locus.
DE. at tu íntro abi. *CH.* heus, ne fílii equidem hoc nóstri resciscánt uolo.

iv ANTIPHO

Laetús sum, ut meae res sése habent, fratri óbtigisse quód uolt.
quam scítumst eius modi ín animo paráre cupiditátes,
quas, quóm res aduorsaé sient, pauló mederi póssis!
hic símul argentum répperit, curá sese expedíuit;
ego núllo possum rémedio me euóluere ex his túrbis
quin, si hóc celetur, ín metu, sin pátefit, in probró sim.
neque mé domum nunc réciperem ni mi ésset spes osténta
huiúsce habendae. séd ubi nam Getam ínuenire póssim?
[ut rógem quod tempus cónueniundi pátris me capere suádeat.]

v PHORMIO ANTIPHO

PH. Argéntum accepi, trádidi lenóni: abduxi múlierem,
curáui propria ut Phaédria poterétur; nam emissást manu.
nunc úna mihi res étiam restat quae ést conficiunda, ótium
ab sénibus ad potándum ut habeam; nam áliquot hos sumám dies.

818 id *om. A* tutust *Fleckeisen*: tutus est *codd.* 819 equidem *scripsi*: quidem *codd.* 827 possim *A*: possum Σ 828 *uersum proscripsit Fleckeisen*

AN. sed Phórmiost. quid aïs? *PH.* quid? *AN.* quid nam núnc facturust Phaédria?
quo pácto satietátem amoris aít se uelle absúmere?
PH. uicíssim partis tuás acturus ést. *AN.* quas? *PH.* ut fugitét patrem.
te suás rogauit rúrsum ut ageres, caúsam ut pro se díceres;
nam pótaturus ést apud me. ego me íre senibus Súnium
dicam ád mercatum, ancíllulam emptum dúdum quam dixít Geta;
ne quom híc non uideant mé conficere crédant argentúm suom.
sed óstium concrépuit abs te. *AN.* uíde, quis egreditúr? *PH.* Getast.

GETA ANTIPHO PHORMIO vi

GE. Ó Fortuna, o Fórs Fortuna, quántis commoditátibus,
quám subito meo ero Ántiphoni ope uóstra hunc onerastís diem!
AN. quíd nam hic sibi uolt? *GE.* nósque amicos eíus exonerastís metu!
séd ego nunc mihi césso, qui non úmerum hunc onero pállio
átque hominem propero ínuenire, ut haéc quae contigerínt sciat.
AN. núm tu intellegís quid hic narret? *PH.* núm tu? *AN.* nil. *PH.* tantúndem ego.
GE. ád lenonem hinc íre pergam: ibi núnc sunt. *AN.* heus, Geta! *GE.* ém tibi:
núm mirum aut nouómst reuocari, cúrsum quom institerís? *AN.* Geta.
GE. pérgit hercle. númquam tu odio tuó me uinces. *AN.* nón manes?

836 suas *AGP*: suam A^2 *cum cett. et Donato* 837 senibusunium *A* 845 contigerit *A* 848 reuocare *et* institueris *A*

GE. uápula. *AN.* id equidem tíbi iam fiet nísi resistis, uérbero.
GE. fámiliariórem oportet ésse hunc : minitatúr malum.
séd isne est quem quaero án non? ipsust. cóngredere actutúm. *AN.* quid est?
GE. o ómnium, quantúmst qui uiuont, hómo hominum ornatíssume!
nám sine controuórsia ab dis sólus diligere, Ántipho.
AN. íta uelim; sed quí istuc credam ita ésse mihi dicí uelim.
GE. sátine est si te délibutum gaúdio reddo? *AN.* énicas.
PH. quín tu hinc pollicitátiones aúfer et quod férs cedo. *GE.* oh,
tú quoque aderas, Phórmio? *PH.* aderam. séd tu cessas? *GE.* áccipe, em:
út modo argentúm tibi dedimus ápud forum, rectá domum
súmus profecti; intérea mittit érus me ad uxorém tuam.
AN. quam ób rem? *GE.* omitto próloqui; nam níl ad hanc remst, Ántipho.
úbi in gynaeceum íre occipio, púer ad me adcurrít Mida,
póne prendit pállio, resupínat: respició, rogo
quam ób rem retineát me: ait esse uétitum intro ad eram accédere.
'Sóphrona huc fratrém modo' inquit 'sénis introduxít Chremem,'
eúmque nunc esse íntus cum illis. hóc ubi ego audiui, ád fores
súspenso gradú placide ire pérrexi, accessi, ástiti,

850 uapula *A*, *quam locutionem adgnoscunt Festus et Varro qui Terentium in Phormione laudat*: uapulabis A^2CDEP : uapulabo *B* equidem *pro* quidem *scripsi*; *quod ad metrum attinet, cf. uu. 859, 877 ubi anapaestus dactylum sequitur* restitis *A* 863 prendit *Dziatzko*: apprehendit *uel* reprehendit *codd.* 865 *Fleckeisen*: Sophrona modo fratrem huc *codd.*

ánimam compressi, aúrem admoui: ita ánimum coepi atténdere,
hóc modo sermónem captans. *PH.* eú, Geta. *GE.* hic pulchérrimum
fácinus audiui: ítaque paene hercle éxclamaui gaúdio.
AN. quód? *GE.* quod nam arbitráre? *AN.* nescio. *GE.* átqui mirificíssumum:
pátruos tuos est páter inuentus Phánio uxorí tuae. *AN.* [hem,]
quíd aïs? *GE.* cum eius consuéuit olim mátre in Lemno clánculum.
PH. sómnium: utine haec ígnoraret suóm patrem? *GE.* aliquid crédito,
Phórmio, esse caúsae. sed me cénsen potuisse ómnia
íntellegere extra óstium, intus quae ínter sese ipsi égerint?
AN. átque ego quoque inaudíui hercle illam fábulam. *GE.* immo etiám dabo
quó magis credas: pátruos interea índe huc egreditúr foras:
haúd multo post cúm patre idem récipit se intro dénuo:
áït uterque tíbi potestatem éius adhibendaé dari.
dénique ego sum míssus, te ut requírerem atque addúcerem.
AN. quín ergo rape mé: quid cessas? *GE.* fécero. *AN.* o mi Phórmio,
vále. *PH.* vale, Antiphó. bene, ita me dí ament, factum: gaúdeo.

Phormio vii

Tantám fortunam de ínprouiso esse hís datam!
summa éludendi occásiost mihi núnc senes
et Phaédriae curam ádimere argentáriam,
ne quoíquam suorum aequálium supplex siet.
nam idem hóc argentum, ita út datumst, ingrátiis

872 hem *om. A* 875 men censen *A* 877 *Fleckeisen*: atque hercle ego quoque illam audiui (inaudiui illam *A*) *codd.*

ei dátum erit: hoc qui cógam, reapse répperi.
nunc géstus mihi uoltúsque est capiundús nouos.
sed hínc concedam in ángiportum hoc próxumum,
inde hísce ostendam me, úbi erunt egressí foras.
quo me ádsimularam ire ád mercatum, nón eo.

viii DEMIPHO CHREMES PHORMIO

DE. Dis mágnas merito grátias habeo átque ago,
quando éuenere haec nóbis, frater, próspere.
quantúm potest, nunc cónueniundust Phórmio,
prius quám dilapidat nóstras trigintá minas,
ut aúferamus. *PH.* Démiphonem sí domist
uisam, út quod . . . *DE.* at nos ád te ibamus, Phórmio.
PH. de eadem hác fortasse caúsa? *DE.* ita hercle. *PH.* crédidi:
quid ád me ibatis? *DE.* rídiculum. *PH.* an uerebámini
ne nón id facerem quód recepissém semel?
heus, quánta quanta haec méa paupertas ést, tamen
adhúc curaui unum hóc quidem, ut mi essét fides.
CH. estne íta uti dixi líberalis? *DE.* óppido.
PH. idque ádeo uenio núntiatum, Démipho,
parátum me esse: ubi uóltis, uxorém date.
nam omnís posthabui míhi res, ita uti pár fuit,
postquam íd tanto opere uós uelle animum aduórteram.
DE. at híc dehortatus ést me ne illam tíbi darem:
'nam quí erit rumor [populi],' ínquit, 'id si féceris?
olím quom honeste pótuit, tum non ést data:
nunc uíduam extrudi túrpest:' ferme eadem ómnia,
quae túte dudum córam me incusáueras.
PH. satís superbe inlúditis me. *DE.* quí? *PH.* rogas?

889 reapse *Fleckeisen*: re ipsa *codd.* 901 AD^1 *recte, uid. Lindsay ad Pl. Capt.* p. 34: ueremini *cett.*: rebamini me non id facere *C. F. Mueller* 905 uti *Bentley*: ut *codd.* 911 populi *secl. et* si id *trans. Fleckeisen* 913 eam nunc extrudi (uiduam *om.*) *A*

quia ne álteram quidem íllam potero dúcere;
nam quó redibo ore ád eam quam contémpserim?
CH. 'tum autem Ántiphonem uídeo ab sese amíttere
inuítum eam' inque. *DE.* tum aútem uideo fílium
inuítum sane múlierem ab se amíttere.
sed tránsi sodes ád forum atque illúd mihi
argéntum rursum iúbe rescribi, Phórmio.
PH. quodne égo discripsi pórro illis quibus débui?
DE. quid ígitur fiet? *PH.* sí uis mi uxorém dare
quam déspondisti, dúcam; sin est út uelis
manére illam apud te, dós hic maneat, Démipho.
nam nón est aequom mé propter uos décipi,
quom ego uóstri honoris caúsa repudium álterae
remíserim, quae dótis tantundém dabat.
DE. in' hínc malam rem cum ístac magnificéntia,
fugitíue? etiam nunc crédis te ignorárier
aut túa facta adeo? *PH.* inrítor! *DE.* tune hanc dúceres,
si tíbi daretur? *PH.* fác periclum. *DE.* ut fílius
cum illa hábitet apud te: hoc uóstrum consiliúm fuit.
PH. quaesó quid narras? *DE.* quín tu mi argentúm cedo.
PH. immo uéro uxorem tú cedo. *DE.* in ius ámbula.
PH. enim uéro si porro ésse odiosi pérgitis . . .
DE. quid fácies? *PH.* egone? uós me indotatís modo
patrócinari fórtasse arbitrámini:
etiám dotatis sóleo. *CH.* quid id nostrá? *PH.* nihil.
hic quándam noram, quoíus uir uxorem *CH.* hém. *DE.* quid est?
PH. Lemni hábuit aliam, *CH.* núllus sum. *PH.* ex qua fíliam
suscépit, et eam clam éducat. *CH.* sepúltus sum.
PH. haec ádeo ego illi iám denarrabo. *CH.* óbsecro,

930 *Fleckeisen* (*cf. u. 368*): i in malam rem hinc *A*: i hinc in malam rem Σ 937 in ius *ante* enim uero *iterant codd.*: *sustulit Bentley*

ne fácias. *PH.* oh, tune ís eras? *DE.* ut ludós facit!
CH. missúm te facimus. *PH.* fábulae. *CH.* quid uís tibi?
argéntum quod habes cóndonamus te. *PH.* aúdio.
quid uós malum ergo mé sic ludificámini
inépti uostra púerili inconstántia?
noló uolo; uolo nólo rursum; cápe cedo;
quod díctum indictumst; quód modo ratum erat ínritumst.
CH. quo pácto aut unde hic haéc resciuit? *DE.* néscio;
nisi mé dixisse némini certó scio.
CH. monstri, íta me di ament, símile. *PH.* inieci scrúpulum. *DE.* hem,
hicíne ut a nobis hóc tantum argenti aúferat
tam apérte inridens? émori hercle sátius est.
animó uirili praésentique ut sís para.
uidés tuom peccátum esse elatúm foras
neque iam íd celare pósse te uxorém tuam:
nunc quód ipsa ex aliis aúditura sít, Chremes,
id nósmet indicáre placabílius est.
tum hunc ínpuratum póterimus nostró modo
ulcísci. *PH.* atattat, nísi mi prospicio, haéreo.
hi gládiatorio ánimo ad me adfectánt uiam.
CH. at uéreor ut placári possit. *DE.* bóno animo es:
ego rédigam uos in grátiam, hoc fretús, Chremes,
quom e médio excessit únde haec susceptást tibi.
PH. itan ágitis mecum? sátis astute adgrédimini.
non hércle ex re istius me ínstigasti, Démipho.
ain tu? úbi quae lubitum fúerit peregre féceris
neque huíus sis ueritus féminae primáriae,
quin nóuo modo eï fáceres contuméliam,
ueniás nunc precibus laútum peccatúm tuom?

949 inconstantia *Fleckeisen*: sententia *codd.* 951 erat ratum *codd.*: *transp. Fleckeisen* 958 peccatum tuum *codd.*: *transp. Bentley* 960 auditura sit Σ: auditurast *A* 963 atattat *Bentley*: attat *codd.*

hisce égo illam dictis íta tibi incensám dabo,
ut né restinguas, lácrumis si exstilláueris.
DE. malúm! quod isti dí deaeque omnés duint!
tantáne adfectum quémquam esse hominem audácia!
non hóc publicitus scélus hinc asportárier
in sólas terras! *CH.* ín id redactus súm loci
ut quíd agam cum illo nésciam prorsum. *DE.* égo scio:
in iús eamus. *PH.* ín ius? huc, si quíd lubet.
CH. adséquere, retine, dúm ego huc seruos éuoco.
DE. enim néqueo solus: ádcurre. *PH.* una iniúriast
tecúm. *DE.* lege agito ergo. *PH.* álterast tecúm, Chremes.
CH. rape húnc. *PH.* sic agitis? énim uero uocést opus:
Nausístrata, exi. *CH.* os ópprime inpurúm: uide,
quantúm ualet! *PH.* Nausístrata, inquam. *DE.* nón taces?
PH. taceám? *DE.* nisi sequitur, púgnos in uentrem íngere.
PH. uel óculum exsculpe: est úbi uos ulciscár probe.

NAUSISTRATA CHREMES DEMIPHO PHORMIO ix

NA. Qui nóminat me? hem, quíd istuc turbaest, óbsecro,
mi uír? *PH.* ehem, quid nunc óbstipuisti? *NA.* quís hic homost?
non míhi respondes? *PH.* hícine ut tibi respóndeat,
qui hercle úbi sit nescit? *CH.* cáue isti quicquam créduas.
PH. abi, tánge: si non tótus friget, me énica.
CH. nil ést. *NA.* quid ergo? quíd istic narrat? *PH.* iám scies:
auscúlta. *CH.* pergin crédere? *NA.* quid ego óbsecro

976 *uersum ex Plaut. Most. 655 sumptum multi expellunt edd.* 989 exculpe *A* : exclude Σ : exlide *Fleckeisen* 993 creduas *Faërnus* : credas *codd.*

huic crédam, qui nil díxit? *PH.* delirát miser
timóre. *NA.* non pol témerest quod tu tám times.
CH. egon tímeo? *PH.* recte sáne: quando níl times,
et hoc níl est quod ego díco, tu narrá. *DE.* scelus,
tibi nárret? *PH.* ohe tu, fáctumst abs te sédulo
pro frátre. *NA.* mi uir, nón mihi dices? *CH.* át . . . *NA.* quid 'at'?
CH. non ópus est dicto. *PH.* tíbi quidem; at scito huíc opust.
in Lémno *NA.* hem, quid aïs? *CH.* nón taces? *PH.* clam te *CH.* eí mihi!
PH. uxórem duxit. *NA.* mí homo, di meliús duint!
PH. sic fáctumst. *NA.* perii mísera! *PH.* et inde fíliam
suscépit iam unam, dúm tu dormis. *CH.* quíd agimus?
NA. pro di ínmortales, fácinus miserandum ét malum!
PH. hoc áctumst. *NA.* an quicquam hódiest factum indígnius?
qui mi, úbi ad uxores uéntumst, tum fiúnt senes!
Démipho, te appéllo: nam cum hoc ípso distaedét loqui:
haécine erant itiónes crebrae et mánsiones diútinae
Lémni? haecine erat éa quae nostros mínuit fructus uílitas?
DE. égo, Nausistrata, ésse in hac re cúlpam meritum nón nego,
séd ea quin sit ígnoscenda. *PH.* uérba fiunt mórtuo.
DE. nám neque neclegéntia tua néque odio id fecít tuo.
uínolentus fére abhinc annos quíndecim muliérculam
eám compressit, únde haec natast; néque postilla umquam áttigit.
éa mortem obiit, é medio abiit, quí fuit in re hac scrúpulus.
quam ób rem te oro, ut ália facta túa sunt, aequo animo hóc feras.
NA. quíd ego aequo animo? cúpio misera in hác re iam defúngier;

1004 hem quid ais *in A Demiphonis, in Σ alterius senis sunt*

séd qui id sperem? aetáte porro mínus peccaturúm putem?
iám tum erat senéx, senectus sí uerecundós facit.
án mea forma atque aétas magis nunc éxpetendast, Démipho?
quíd mi hic adfers, quam ób rem exspectem aut spérem porro nón fore?
PH. éxsequias Chreméti quibus est cómmodum ire, em témpus est.
síc dabo: age nunc, Phórmionem quí uolet lacéssito:
fáxo tali sít mactatus ínfortunio átque hic est.
DE. . . . .
PH. rédeat sane in grátiam iam: súpplici satis ést mihi.
hábet haec eï quód, dum uiuat, úsque ad aurem obgánniat.
NA. át meo merito crédo. quid ego núnc commemorem, Démipho,
síngulatim, quális ego in hunc fúerim? *DE.* noui aeque ómnia
técum. *NA.* merito hoc meó uidetur fáctum? *DE.* minume géntium:
uérum iam quando áccusando fíeri infectum nón potest,
ígnosce: orat cónfitetur púrgat: quid uis ámplius?
PH. énim uero prius quam haéc dat ueniam, míhi prospiciam et Phaédriae.
heús Nausistrata, huíc prius quam respóndes temere, audí. *NA.* quid est?
PH. égo minas trigínta ab illo pér fallaciam ábstuli:
eás dedi tuo gnáto: is pro sua amíca lenoní dedit.
CH. hém, quid aïs? *NA.* adeóne indignum hoc tíbi uidetur, fílius

1022 qui id *Fleckeisen*: qui *CDP*: quid *cett.* 1024 magis nunc *Bentley*: nunc magis *codd.* 1028 infortunio atque hic est *Fleckeisen*: atque hic est infortunio *codd.* *lacunam statuit Dziatzko huiusmodi formae*, mitte eum animum: nimis irata es in uirum, Nausistrata 1037 *Fleckeisen*: prius quam huic *codd.* 1038 *Fleckeisen*: per fallaciam ab illo (illoc) *codd.*

hómo adulescens sí habet unam amícam, tu uxorés duas?
níl pudere? quo óre illum obiurgábis? respondé mihi.
DE. fáciet ut uolés. *NA.* immo ut meam iám scias senténtiam,
néque ego ignosco néque promitto quícquam neque respóndeo
príus quam gnatum uídero: eius iudício permitto ómnia.
quód is iubebit fáciam. *PH.* mulier sápiens es, Nausístrata.
NA. sátin tibist? *DE. satis.* *CH.* ímmo uero púlchre discedo ét probe
ét praeter spem. *NA.* tú tuom nomen díc mihi quid sit. *PH.* Phórmio:
uóstrae familiae hércle amicus ét tuo summus Phaédriae.
NA. Phórmio, at ego ecástor posthac tíbi, quod potero, quód uoles
fáciamque et dicám. *PH.* benigne dícis. *NA.* pol meritúmst tuom.
PH. uín primum hodie fácere quod ego gaúdeam, Nausístrata,
ét quod tuo uiro óculi doleant? *NA.* cúpio. *PH.* me ad cenám uoca.
NA. pól uero uoco. *DE.* eámus intro hinc. *NA.* fíat. sed ubist Phaédria
iúdex noster? *PH.* iam híc faxo aderit. *CANTOR.* uós ualete et plaúdite.

1047 satis *add. Krausse* 1048 *Fleckeisen*: quod (quid *A*) est PH. mihin? Phormio *BCDP* immo . . . spem *Phormionis sunt in codd.* 1054 eamus intro hinc *in AD Phormionis sunt, Demiphonis in cett.*

HECYRA

INCIPIT · TERENTI · HECYRA · ACTA · LVDIS · MEGALENSIBS · IVLIO · CAESARE · CN · CORNELIO · DOLABELLA · AEDILIB CVRVLIB · MODOS · FECIT · FLACCVS · CLAVDI · TIBIS PARIBVS · TOTA · GRAECA · MENANDRV · FACTA · V · ACTA PRIMO · SINE · PROLOGO · DATA · SECVNDO · CN · OCTAVIO T · MANLIO · COS · RELATA · EST · L · AEMELIO · PAVLO LVDIS · FVNERALIB · NON · EST · PLACITA · TERTIO · RELATA EST · Q · FVLVIO · L · MARCIO · AEDILIB · CVRVLIB · EGIT LVC · AMBIVIVS · LVC · SERGIVS · TVRPIO · PLACVIT

Dedi secundum Bembinum 1 Romanis *C* 3 *Post* CVRVLIB non est peracta tota *add. C* 4 Menandru *codd.*: *om. C*: Apollodoru *Donatus*

C. SVLPICI APOLLINARIS PERIOCHA

Vxórem ducit Pámphilus Philúmenam,
cui quóndam ignorans uírgini uitium óbtulit,
cuiúsque per uim quém detraxit ánulum
amícae dederat Bácchidi meretrículae.
proféctus dein in Ímbrum est: nuptam haud áttigit.
hanc máter ut eo ex uítio grauidam cómperit
ut aégram ad sese tránsfert. reuenit Pámphilus,
depréndit partum, célat; uxorém tamen
recípere non uolt. páter incusat Bácchidis
amórem. dum se púrgat Bacchis, ánulum
matér uitiatae fórte adgnoscit Mýrrina.
uxórem recipit Pámphilus cum fílio.

PERSONAE

[Prologvs]
Philotis Meretrix
Syra Anvs
Parmeno Servos
Laches Senex
Sostrata Matrona
Phidippvs Senex
Pamphilvs Advlescens
Sosia Servos
Myrrina Matrona
Bacchis Meretrix
cantor

4 *sic Opitz*: dederat amicae *codd.* 5 profectus dein *Ribbeck*: dein prof. *codd.* 6 *Dziatzko*: utero grauidam cum comperit *A*: utero grauidam, ne id sciat socrus Σ

PROLOGVS (I)

Hecyraést huic nomen fábulae. Hecyra quóm datast,
nouaé nouom interuénit uitium et cálamitas,
ut néque spectari néque cognosci pótuerit:
ita pópulus studio stúpidus in funámbulo
animum óccuparat. núnc haec planest pró noua,
et ís qui scripsit hánc ob eam rem nóluit
iterúm referre, ut íterum posset uéndere.

. . . . .

nouam ésse ostendi et quae ésset: nunc qui scrípserit 7a
et quóia Graeca sít, ni partem máxumam 7b
exístumarem scíre uostrum, id dícerem. 7c

. . . . .

aliás cognostis éius: quaeso hanc nóscite. 8

PROLOGVS (II)

L. Ambivivs

Orátor ad uos uénio ornatu prólogi:
sinite éxorator sim, eódem ut iure utí senem
liceát quo iure sum úsus adulescéntior,
nouás qui exactas féci ut inueteráscerent,
ne cúm poëta scríptura euanésceret.
in eís, quas primum Caécili didicí nouas,
partím sum earum exáctus, partim uíx steti.
quia scíbam dubiam fórtunam esse scaénicam,
spe incérta certum míhi laborem sústuli:

1 Hecyra *Dziatzko*: haec *codd.*: haec noua *Fleckeisen* 2 nouae *Fleckeisen*: noua *codd.* 7 *Post hunc u. lacunam statuont Ihne aliique: uersus* 7^a–7^c *ex Heaut. prologo huc restituendos esse censet Dziatzko*

easdem ágere coepi, ut áb eodem alias díscerem
nouás, studiose, né illum ab studio abdúcerem.
perféci ut spectaréntur: ubi sunt cógnitae,
placitaé sunt. ita poëtam restitui ín locum
prope iám remotum iniúria aduorsárium
ab stúdio atque ab labóre atque arte música.
quod sí scripturam spréuissem in praeséntia
et in déterrendo uóluissem operam súmere,
ut in ótio esset pótius quam in negótio,
detérruissem fácile ne alias scríberet.
nunc quíd petam, mea caúsa aequo animo atténdite.
Hecyram ád uos refero, quám mihi per siléntium
numquam ágere licitumst: íta eam oppressit cálamitas.
eam cálamitatem uóstra intellegéntia
sedábit, si erit adiútrix nostrae indústriae.
quom prímum eam agere coépi, pugilum glória,
[(funámbuli eodem accéssit exspectátio)]
comitúm conuentus, strépitus, clamor múlierum
fecére ut ante témpus exirém foras.
uetere ín noua coepi úti consuetúdine,
in éxperiundo ut éssem: refero dénuo.
primo áctu placeo. quom ínterea rumór uenit
datum íri gladiatóres, populus cónuolat,
tumúltuantur clámant pugnant dé loco:
ego intérea meum non pótui tutarí locum.
nunc túrba non est: ótium et siléntiumst:
agéndi tempus míhi datumst; uobís datur
potéstas condecorándi ludos scaénicos.
nolíte sinere pér uos artem músicam
recídere ad paucos: fácite ut uostra auctóritas
meae auctóritati faútrix adiutríxque sit.

34 *proscr. Grautoff*: *pro* accessit *legit* accedens *Bentley* 48 actoritati *Fleckeisen*

[si númquam auare prétium statui artí meae
et eum ésse quaestum in ánimum induxi máxumum,
quam máxume seruíre uostris cómmodis,]
sinite ímpetrare mé, qui in tutelám meam
studiúm suom et se in uóstram commisít fidem,
ne eum círcumuentum iníque iniqui inrídeant.
mea caúsa causam accípite et date siléntium,
ut lúbeat scribere áliis mihique ut díscere
nouás expediat pósthac pretio emptás meo.

49–51 *Vid. ad Heaut. 48–50.*

ACTVS I

i PHILOTIS SYRA

PH. Per pól quam paucos réperias meretrícibus
fidélis eueníre amatorés, Syra.
uel hic Pámphilus iurábat quotiens Bácchidi,
quam sáncte, ut quiuis fácile posset crédere,
numquam ílla uiua dúcturum uxorém domum!
em, dúxit. *SY.* ergo própterea te sédulo
et móneo et hortor né te quoiusquam mísereat,
quin spólies mutiles láceres, quemque nácta sis.
PH. utíne eximium néminem habeam? *SY.* néminem:
nam némo illorum quísquam, scito, ad té uenit
quin íta paret sese, ábs te ut blanditiís suis
quam mínumo pretio suám uoluptatem éxpleat.
hiscíne tu amabo nón contra insidiábere?
PH. tamén pol eandem iniúriumst esse ómnibus.
SY. iniúrium autem est úlcisci aduorsários?
aut quá uia te cáptent eadem ipsós capi?
eheú me miseram, quór non aut istaéc mihi
aetás et formast aút tibi haec senténtia!

ii PARMENO PHILOTIS SYRA

PA. Senéx si quaeret mé, modo isse dícito
ad pórtum percontátum aduentum Pámphili.
audín quid dicam, Scírte? si quaerét me, uti
tum dícas; si non quaéret, nullus díxeris,
aliás ut uti póssim causa hac íntegra.
sed uídeon ego Philótium? unde haec áduenit?
Philótis, salue múltum. *PH.* o salue, Pármeno.

64 *Bentley* : misereas *A* : misereas te A^2 : misereat *BC* : te misereat *DEF* : misereat te *P* 65 quemque AFD^2 : quemquam *cett.*

SY. salué mecastor, Pármeno. *PA.* et tu edepól, Syra.
dic mi, úbi, Philotis, te óblectasti tám diu?
PH. minume équidem me oblectáui, quae cum mílite
Coríntlium hinc sum profécta inhumaníssumo:
biénnium ibi perpétuom misera illúm tuli.
PA. edepól te desidérium Athenarum árbitror,
Philótium, cepísse saepe et té tuom
consílium contempsísse. *PH.* non dicí potest,
quam cúpida eram huc redeúndi, abeundi a mílite
uosque híc uidendi, antíqua ut consuetúdine
agitárem inter uos líbere conuíuium.
nam illi haúd licebat nísi praefinitó loqui
quae illí placerent. *PA.* haúd opinor cómmode
finém statuisse orátioni mílitem.
PH. sed quíd hoc negotist módo quod narrauít mihi
hic íntus Bacchis? quód ego numquam crédidi
fore, ut ílle hac uiua pósset animum indúcere
uxórem habere. *PA.* habére autem? *PH.* eho tu, an nón habet?
PA. habét, sed firmae haec uéreor ut sint núptiae.
PH. ita dí deaeque fáxint, si in rem est Bácchidis.
sed quí istuc credam ita ésse, dic mihi, Pármeno.
PA. non ést opus proláto hoc: percontárier
desíste. *PH.* nempe ea caúsa ut ne id fiát palam?
ita mé di amabunt, haúd propterea té rogo,
ut hoc próferam, sed tácita ut mecum gaúdeam.
PA. numquám tam dices cómmode ut tergúm meum
tuam ín fidem commíttam. *PH.* ah noli, Pármeno:
quasi tú non multo mális narrare hóc mihi
quam ego quaé percontor scíre. *PA.* uera haec praédicat,
et illúd mihi uitiumst máxumum. si míhi fidem

84 ubi Philotis *Donatus*: Philotis ubi *codd.* 104 *post* hoc *distinguendum censet Dziatzko*: *post* prolato *uolg.* 106 amabunt *Donatus et uolg.*: ament *A*: bene ament Σ 107 tacita ut *Fleckeisen*: ut tacita *codd.*

das té tacituram, dícam. *PH.* ad ingeniúm redis.
fidém do: loquere. *PA.* auscúlta. *PH.* istic sum.
PA. hanc Bácchidem
amábat ut quom máxume tum Pámphilus,
quom páter uxorem ut dúcat orare óccipit
et haéc communia ómnium quae súnt patrum,
sesé senem esse dícere, illum autem únicum:
praesídium uelle sé senectutí suae.
ille prímo se negáre; sed postquam ácrius
pater ínstat, fecit ánimi ut incertús foret,
pudórin anne amóri obsequeretúr magis.
tundéndo atque odio dénique effecít senex:
despóndit ei gnatam huíus uicini próxumi.
usque íllud uisumst Pámphilo ne utiquám graue,
donéc iam in ipsis núptiis, postquám uidet
parátas nec moram úllam quin ducát dari,
ibi démum ita aegre túlit, ut ipsam Bácchidem,
si adésset, credo ibi éius commiserésceret.
ubiquómque datum erat spátium solitúdinis,
ut cónloqui mecum úna posset: 'Pármeno,
perií, quid ego egi! in quód me coniecí malum!
non pótero ferre hoc, Pármeno: perií miser.'
PH. at té di deaeque fáxint cum isto odió, Laches!
PA. ut ad paúca redeam, uxórem deducít domum.
nocte ílla prima uírginem non áttigit;
quae cónsecutast nóx eam, nihiló magis.
PH. quid aís? cum uirgine úna adulescens cúbuerit
plus pótus, sese illa ábstinere ut pótuerit?
non uéri simile dícis nec uerum árbitror.
PA. credo íta uideri tíbi; nam nemo ad té uenit
nisi cúpiens tui: ille inuítus illam dúxerat.
PH. quid deínde fit? *PA.* diébus sane paúculis

118 sese *A*: se Σ *et Donatus* 133 hoc diutius Parmeno *A*
134 faxint *Bentley*: perduint *codd.*: perdunt *uolg.*

post Pámphilus me sólum seducít foras
narrátque ut uirgo ab se íntegra etiam túm siet,
seque ánte quam eam uxórem duxissét domum
sperásse eas toleráre posse núptias.
'sed quám decrerim mé non posse díutius
habére, eam ludíbrio haberi, Pármeno,
neque honéstum mihi neque útile ipsi uírginist,
quin íntegram itidem réddam, ut accepi á suis.'
PH. pium ác pudicum ingénium narras Pámphili.
PA. 'hoc égo proferre incómmodum mi esse árbitror;
reddí patri autem, quoí tu nil dicás uiti,
supérbumst. sed illam spéro, ubi hoc cognóuerit
non pósse se mecum ésse, abituram dénique.'
PH. quid? intérea ibatne ad Bácchidem? *PA.* cottídie.
sed út fit, postquam hunc álienum ab sesé uidet,
malígna multo et mágis procax facta ílico est.
PH. non édepol mirum. *PA.* atque éa res multo máxume
diiúnxit illum ab ílla, postquam et ípse se
et íllam et hanc quae dómi erat cognouít satis:
[ad exémplum ambarum móres earum exístimans.]
haec, íta uti liberáli esse ingenió decet,
pudéns modesta, incómmoda atque iniúrias
uiri ómnis ferre et tégere contumélias.
hic ánimi partim uxóris misericórdia
deuínctus, partim uíctus huius iniúriis
paulátim elapsust Bácchidi atque huc tránstulit
amórem, postquam pár ingenium náctus est.
intérea in Imbro móritur cognatús senex
horúnc: ea ad hos redíbat lege heréditas.
eo amántem inuitum Pámphilum extrudít pater.
relínquit cum matre híc uxorem; nám senex

150, 151 *Fleckeisen*: *inuerso ordine exhibent codd.* 160 atque **Σ**: atqui *A* 162 quaedemodierat *A* 163 *proscr. Guyet* 167 animi *Dziatzko*: animus *codd.*

rus ábdidit se, huc ráro in urbem cómmeat.
PH. quid adhúc habent infírmitatis núptiae?
PA. nunc aúdies. primo *hós* dies complúsculos
bene cónuenibat sáne inter eas. ínterim
mirís modis odísse coepit Sóstratam:
neque lítes ullae intér eas, postulátio
numquám. *PH.* quid igitur? *PA.* sí quando ad eam accésserat
confábulatum, fúgere e conspectu ílico,
uidére nolle: dénique ubi non quít pati,
simulát se ad matrem accérsi ad rem diuínam, abit.
ubi illíc dies est complúris, accersí iubet:
dixére causam néscio quam tum. iterúm iubet:
nemó remisit. póstquam accersunt saépius,
aegram ésse simulant múlierem. nostra ílico
it uísere ad eam: admísit nemo. hoc úbi senex
rescíuit, heri ea caúsa rure huc áduenit,
patrém continuo cónuenit Philúmenae.
quid égerint intér se non dum etiám scio;
nisi sáne curaest quórsum euenturum hóc siet.
habés omnem rem: pérgam quo coepi hóc iter.
PH. et quídem ego; nam constítui cum quodam hóspite
me esse íllum conuentúram. *PA.* di uortánt bene
quod agás! *PH.* uale. *PA.* et tu béne uale, Philótium.

ACTVS II

i LACHES SOSTRATA

LA. Pro deúm fidem atque hominúm, quod hoc genus ést, quae haec coniurátiost!
utin ómnes mulierés eadem aeque stúdeant nolintque ómnia

177 *Bentley*: primos *A*: primo A^2: primo *uel* primum Σ 186 tum *uel* tunc *uel* nunc nescio quam *codd.*: *transp. Luchs* 198 *Fleckeisen*: pro deum atque hominum fidem, quod hoc genus est, quae haec est coniuratio *codd.*

neque déclinatam quícquam ab aliarum íngenio ullam réperias!
itaque ádeo uno animo omnés socrus odérunt, *oderúnt* nurus.
uiris ésse aduorsas aéque studiumst, símilis pertináciast,
in eódemque omnes míhi uidentur lúdo doctae ad málitiam:
ei lúdo, si ullus ést, magistram hanc ésse satis certó scio.
SO. me míseram, quae nunc quam ób rem accuser néscio. *LA.* hem,
tu néscis? *SO.* non, ita mé di bene ament, mí Laches,
itaque úna inter nos ágere aetatem líceat. *LA.* di mala próhibeant.
SO. meque ábs te inmerito esse áccusatam póst modo resciscés, scio.
LA. te inmérito? an quicquam pro ístis factis dígnum te dicí potest?
quae me ét te et familiám dedecoras, fílio luctúm paras;
tum autem éx amicis ínimici ut sint nóbis adfinés facis,
qui illúm decrerunt dígnum suos quoi líberos commítterent.
tu sóla exorere, quaé perturbes haéc tua inpudéntia.
SO. egon? *LA.* tu ínquam, mulier, quaé me omnino lápidem, non hominém putas.
an, quía ruri crebro ésse soleo, néscire arbitrámini
quo quísque pacto hic uítam uostrarum éxigat?
múlto melius híc quae fiunt quam ílli ubi sum adsidué scio:
[ídeo quia, ut uos míhi domi eritis, proínde ego ero famá foris.]
iám pridem equidem audíui cepisse ódium tui Philúmenam,
mínumeque adeo est mírum, et ni id fecísset, magis mirúm foret;
séd non credidi ádeo, ut etiam tótam hanc odissét domum:
quód si scissem, illa híc maneret pótius, tu hinc issés foras.

201 oderunt *geminandum censuit Umpfenbach (Anal. p. 22)* 206 bene *om. ABCEP* 208 scio *Lacheti dant codd.*: *Sostratae continuat Guyet* 210 familiam omnem *A* 217 illi *Muretus*: illic *codd.* 218 *proscr. Dziatzko*

át uide, quam inmerito aégritudo haec óritur mi abs te, Sóstrata:
rús habitatum abií, concedens uóbis et rei séruiens,
súmptus uostros ótiumque ut nóstra res possét pati,
meó labori haud párcens praeter aéquom atque aetatém meam.
nón te pro his curásse rebus, né quid aegre essét mihi!
SO. nón mea opera néque pol culpa euénit. *LA.* immo máxume:
sóla hic fuisti: in te ómnis haeret cúlpa sola, Sóstrata.
quae híc erant curáres, quom ego uos cúris solui céteris.
cúm puella anúm suscepisse ínimicitias nón pudet?
íllius dices cúlpa factum? *SO.* haud équidem dico, mí Laches.
LA. gaúdeo, ita me dí ament, gnati caúsa; nam de té quidem
sátis scio peccándo fieri détrimenti níl potest.
SO. quí scis an ea caúsa, mi uir, me ódisse adsimuláuerit,
út cum matre plús una esset? *LA.* quíd aïs? non signi hóc sat est,
quód heri nemo uóluit uisentem ád eam te intro admíttere?
SO. énim lassam oppidó tum esse aibant: eo ád eam non admíssa sum.
LA. tuós esse ego illi móres morbum mágis quam ullam aliam rem árbitror,
ét merito adeo; nám uostrarum núllast quin gnatúm uelit
dúcere uxorem; ét quae uobis plácitast condició datur:
úbi duxere inpúlsu uostro, uóstro inpulsu easdem éxigunt.

ii PHIDIPPVS LACHES SOSTRATA

PH. Etsí scio ego, Philúmena, meum iús esse ut te cógam
quae ego ímperem facere, égo tamen patrio ánimo uictus fáciam

225 sumptos *A* 227 *deest in A* 234 *Fleckeisen*: detrimenti nil fieri potest *codd.*

ut tíbi concedam, néque tuae lubídini aduorsábor.
LA. atque éccum Phidippum óptume uideo : hínc iam scibo hoc quíd sit.
Phidíppe, [etsi] ego me meis ómnibus scio esse ádprime obsequéntem,
sed nón adeo ut mea fácilitas corrúmpat illorum ánimos :
quod tú si idem facerés, magis in rem et uóstram et nostram id ésset.
nunc uídeo in illarum ésse te potéstate. *PH.* heia uéro!
LA. adií te heri de fília : ut ueni, ítidem incertum amísti.
haud íta decet, si pérpetem hanc uis ésse adfinitátem,
celáre te iras. sí quid est peccátum a nobis, prófer :
aut éa refellendo aút purgando uóbis corrigémus
te iúdice ipso. sín east retinéndi causa apúd uos,
quia aégrast, te mi iniúriam facere árbitror, Phidíppe,
si métuis satis ut meaé domi curétur diligénter.
at íta me di ament, haúd tibi hoc concédo, etsi illi páter es,
ut tú illam saluam mágis uelis quam ego : id ádeo gnati caúsa,
quem ego íntellexi illam haúd minus quam se ípsum magni fácere.
neque ádeo clam me est, quam ésse eum grauitér laturum crédam,
hoc si rescierit : eó domum studeo haéc prius quam ille ut rédeat.
PH. Lachés, et diligéntiam uostram ét benignitátem
noui ét quae dicis ómnia esse ut dícis animum indúco,
et te hóc mihi cupio crédere : illam ad uós redire stúdeo,
si fácere possim ulló modo. *LA.* quae rés te facere id próhibet?

246 sit *Bentley* : siet *codd.* 247 etsi *del. Bentley* me meis *DC* : me esse *A* : meis me *cett.* 250 *Bentley* : potestate esse te *codd.* 252 perpetem *Bentley* : perpetuam *codd.* : hunc *post* adfin. *habet A* 255 *Bentley* : causa retinendi *codd.* 260 magni facere $A^2BCPD^2F^2$: magnificare *A cum cett.* 264 animum induco meum *A* 266 facere id *ADG* : id facere *cett.*

eho, núm quid nam accusát uirum? *PH.* minumé: nam postquam atténdi
magis ét ui coepi cógere ut redíret, sancte adiúrat
non pósse apud uos Pámphilo se absénte perduráre.
aliúd fortasse aliís uiti est: ego sum ánimo leni nátus:
non póssum aduorsarí meis. *LA.* em, Sóstrata! *SO.* heu me míseram!
LA. certúmne est istuc? *PH.* núnc quidem ut uidétur: sed num quíd uis?
nam est quód me transire ád forum iam opórtet. *LA.* eo tecum úna.

iii SOSTRATA

Édepol ne nos súmus inique aeque ómnes inuisaé uiris 274
própter paucas, quae ómnes faciunt dígnae ut uideamúr malo.
nam íta me di ament, quód me accusat núnc uir, sum extra nóxiam.
séd non facilest éxpurgatu: ita ánimum induxerúnt socrus
ómnis esse iníquas: haud pol me équidem; nam numquám secus
hábui illam ac si ex mé nata esset, néc qui hoc mi eueniát scio; 279
nísi pol filiúm multimodis iam éxspecto ut redeát domum.

ACTVS III

i PAMPHILVS PARMENO (MYRRINA)

PAM. Némini ego plura éx amore acérba credo [esse] homini úmquam oblata
quám mi. heu me infelícem! hancine ego uítam parsi pérdere!

271 em *A*: hem *cum S Donatus* 278 equidem *scripsi*: quidem *codd.* 279 *Fleckeisen*: esset nata *codd.* 280 multimodis *Faërnus*: multis modis *cum codd. Donatus* exspecto *codd.*: expeto *Bentley et uolg.* 281 *Dziatzko*: acerba credo esse ex amore *codd.*

hácine causa ego erám tanto opere cúpidus redeundí domum! hui,
quánto fuerat praéstabilius úbiuis gentium ágere aetatem
quam húc redire atque haéc ita esse míserum me rescíscere!
nám nos omnes quíbus est alicunde áliquis obiectús labos,
ómne quod est intérea tempus príus quam id rescitúmst lucrost.
PAR. át sic citius quí te expedias hís aerumnis réperias.
sí non rediissés, hae multo fáctae irae essent ámpliores;
séd nunc aduentúm tuom ambas, Pámphile, scito réueri-turas:
rém cognosces, íram expedies, rúrsum in gratiám restitues.
léuia sunt quae tú pergrauia esse ín animum induxtí tuom.
PAM. quid cónsolare me? án quisquam usquam gén-tiumst aequé miser?
prius quam hánc uxorem dúxi, habebam alibi ánimum amori déditum:
tamén numquam ausus súm recusare eám quam mi ob-trudít pater:
iam in hác re, ut taceam, quoíuis facile scítu est quam fuerím miser.
uix me íllim abstraxi atque ínpeditum in ea éxpediui animúm meum,
uixque húc contuleram: em, nóua res ortast, pórro ab hac quae me ábstrahat;
nam *aut* mátrem ex ea re me aút uxorem in cúlpa in-uenturum árbitror:
quod quom íta esse inuenero, quid restat nísi porro ut fiám miser?
nam mátris ferre iniúrias me, Pármeno, pietás iubet;
tum uxóri obnoxiús sum: ita olim suó me ingenio pértulit,

283 hui *Fleckeisen*: cui (*ab initio uersus sequentis*) *codd.* 289 *Fleckeisen*: si non redisses hae irae factae essent multo ampliores *codd.* 290 scito *Fleckeisen*: scio *codd.* 297 illim *Bothe*: illi *uel* illinc *codd.* 299 nam aut *Fleckeisen*: tum *codd.*

tot meás iniuriás quae numquam in úllo patefecít loco.
sed mágnum nescio quíd necessest éuenisse, Pármeno,
unde íra inter eas íntercessit quaé tam permansít diu.
PAR. aut quídem, ere, paruom. sí uis uero uéram rationem éxsequi,
non máxumae eas, quae máxumae sunt ínterdum irae, iniúriae
faciúnt; nam saepe est, quíbus in rebus álius ne iratús quidem est,
quom de eádem causast íracundus fáctus inimicíssumus.
pueri ínter sese quám pro leuibus nóxiis irás gerunt!
quaprópter? quia enim qui eós gubernat ánimus eum infirmúm gerunt.
itidem íllae mulierés sunt ferme ut púeri leui senténtia:
fortásse unum aliquod uérbum inter eas íram hanc conciuísse *ita.*
PAM. abi, Pármeno, intro ac mé uenisse núntia. *PAR.* hem, quid hoc ést? *PAM.* tace.
trepidári sentio ét cursari rúrsum prorsum. *PAR.* age dum, ád fores
accédo propius. ém, sensistin? *PAM.* nóli fabulárier.
pro Iúppiter, clamórem audiui. *PAR.* túte loquere, mé uetas.
(*MY.*) tace óbsecro, mea gnáta. *PAM.* matris uóx uisast Philúmenae.
nullús sum. *PAR.* qui dum? *PAM.* périi. *PAR.* quam ob rem? *PAM.* néscio quod magnúm malum
profécto, Parmenó, me celas. *PAR.* úxorem Philúmenam
pauitáre nescio quíd dixerunt: íd si forte est néscio.

306 *Fleckeisen*: haud quidem hercle *codd.* 307 *Fleckeisen*: maxumas . . . iniurias *codd.* 311 eum *AD*[1]: *om. cett.* 313 conciuisse *Donatus*: concluserit *A*: conciuisset *A*[2]: conciuerit Σ ita *add. Dziatzko* 317 loquere *Engelbrecht*: loqueris *codd.* 320 profecto Σ: prospecto *A*

PAM. intérii; quor id míhi non dixti? *PAR.* quía non poteram una ómnia.
PAM. quid mórbi est? *PAR.* nesció. *PAM.* quid? nemon médicum adduxit? *PAR.* néscio.
PAM. cesso hínc ire intro, ut hóc quam primum quídquid est certó sciam?
quo nám modo, Philúmena mea, núnc te offendam adféctam?
nam sí periclum ullum ín te inest, perísse me una haud dúbiumst. —
PAR. non úsus factost míhi nunc hunc intró sequi;
nam inuísos omnis nós esse illis séntio:
heri némo uoluit Sóstratam intro admíttere.
si fórte morbus ámplior factús siet
(quod sáne nolim, méi eri causa máxume),
seruom ílico intro iísse dicent Sóstratae,
aliquíd tulisse cómminiscentúr mali
capiti átque aetati illórum, morbus qui aúctus sit:
era in crímen ueniet, égo uero in magnúm malum.

Sostrata Parmeno Pamphilvs ii

SO. Nesció quid iam dudum aúdio hic tumúltuari mísera:
male métuo ne Philúmenae magis mórbus adgrauéscat:
quod te, Aésculapi, et té, Salus, ne quíd sit huius óro.
nunc ád eam uisam. *PAR.* heus, Sóstrata. *SO.* hem. *PAR.* iterum ístinc excludére.
SO. ehem Pármeno, tun híc eras? perií, quid faciam mísera?
non uísam uxorem Pámphili, quom in próxumo hic sit aégra?
PAR. non uísas? ne mittás quidem uiséndi causa quémquam;

331 *Fleckeisen*: maxume eri causa mei *codd.* 332 *Bentley*: introisse *codd.* 334 *Faërnus*: siet *codd.*

nam quí amat quoi odio ipsúst, eum bis fácere stulte dúco:
labórem inanem ipsús capit et illí molestiam ádfert.
tum fílius tuos íntro iit uidére, ut uenit, quíd agat.
SO. quid aís? an uenit Pámphilus? *PAR.* uenít. *SO.* dis gratiam hábeo.
hem, istóc uerbo animus míhi redit et cúra ex corde excéssit.
PAM. iam eá te causa máxume nunc hóc intro ire nólo;
nam sí remittent quídpiam Philúmenae dolóres,
omném rem narrabít, scio, contínuo sola sóli,
quae intér uos interuénerit, unde órtumst initium írae.
atque éccum uideo ipsum égredi: quam trístist! *SO.* o mi gnáte!
PAM. mea máter, salue. *SO.* gaúdeo uenísse saluom. sáluan
Philúmenast? *PAM.* Meliúsculast. *SO.* utinam ístuc ita di fáxint!
quid tu ígitur lacrumas? aút quid es tam trístis? *PAM.* recte, máter.
SO. quid fuít tumulti? díc mihi: an dolór repente inuásit?
PAM. ita fáctumst. *SO.* quid morbi ést? *PAM.* febris. *SO.* cottídiana? *PAM.* ita áiunt.
i sódes intro, cónsequar iam té, mea mater. *SO.* fíat. —
PAM. tu púeris, Parmeno, óbuiam curre átque eis onera adiúta.
PAR. quid? nón sciunt ipsí uiam domúm qua ueniant? *PAM.* céssas?

iii PAMPHILVS

Néqueo mearum rérum initium ullum ínuenire idóneum,
únde exordiár narrare, quaé necopinanti áccidunt;

343 ipsust eum *scripsi*: ipsus est eum bis facere stulte iudico *A*: ipsus est bis facere stulte duco (*sine* eum) Σ 347 istuc *A* redit *A*: rediit Σ 348 hoc = huc *A* (*ut saepe*) 359 *Fleckeisen*: pueris curre Parmeno obuiam *codd*.

pártim quae perspéxi hisce oculis, pártim percepi aúribus:
quá me propter éxanimatum cítius eduxí foras.
nám modo intro me út corripui tímidus, alio súspicans
mórbo me uisúrum adfectam ac sénsi esse uxorem: eí mihi!
póstquam me aspexére ancillae, aduénisse omnes ílico
símul exclamant laétae, id quod me dérepente aspéxerant.
séd continuo uóltum earum sénsi inmutari ómnium,
quía tam incommode íllis fors obtúlerat aduentúm meum.
úna illarum intérea propere praécucurrit núntians
mé uenisse: ego eíus uidendi cúpidus recta cónsequor.
póstquam intro adueni, éxtemplo eius mórbum cognouí miser;
nám neque ut celári posset témpus spatium ullúm dabat,
néque uoce alia ac rés monebat ípsa poterat cónqueri.
póstquam aspexi, 'o fácinus indignum' ínquam et corripui ílico
me índe lacrumans, íncredibili re átque atroci pércitus.
máter consequitúr; iam ut limen éxieram, ad genua áccidit
lácrumans misera; míseritumst. profécto hoc sic est, út puto:
ómnibus nobis út res dant sese, íta magni atque humilés sumus.
hánc habere órationem mécum principio ínstitit:
'ó mi Pamphile, ábs te quam ob rem haec ábierit causám uides;
nám uitiumst oblátum uirgini ólim ab nescio quo ínprobo.
núnc huc confugít, te atque alios pártum ut celarét suom.'
séd quom orata huiús reminiscor, néqueo quin lacrumém miser.

363 *Wagner*: quae percepi *A*: quae accepi Σ 365 intro me ut Σ: me intro (*om.* ut) *A* 367 *Bentley*: ilico omnes *codd.* 368 *Fleckeisen*: simul laetae exclamant 'uenit,' id quod me derepente *BCD*^{2}*EFP*: me repente *cum cett. Donatus* 371 praecucurrit *cum B Priscianus*: praecurrit *cett.* 378 exieram *Dziatzko*: exirem *codd.*: exibam *Ladeuig*: ubi limen extra eram *Fleckeisen* 385 huius *A*: eius Σ

'quaéque fors fortúnast' inquit 'nóbis quae te hodie óbtulit,
pér eam te obsecrámus ambae, sí ius, si fas ést, uti
áduorsa eius pér te tecta tácitaque apud omnís sient.
si úmquam erga te esse ánimo amico sénsisti eam, mi Pámphile,
síne labore hanc grátiam te ut síbi des pro illa núnc rogat.
céterum de rédducenda id fácias quod in rem sít tuam.
párturire eám nec grauidam esse éx te solus cónsciu's:
nam áiunt tecum póst duobus cóncubuisse ménsibus.
túm, postquam ad te uénit, mensis ágitur hic iam séptumus:
quód te scire ipsa índicat res. núnc si potis est, Pámphile,
máxume uoló doque operam ut clam éueniat partús patrem
átque adeo omnis; séd si id fieri nón potest quin séntiant,
dícam abortum essé: scio nemini áliter suspectúm fore
quín, quod ueri símilest, ex te récte eum natúm putent.
cóntinuo exponétur: hic tibíst nil quicquam incómmodi,
ét illi miserae indígne factam iniúriam contéxeris.'
póllicitus sum et séruare in eo cértumst quod dixí fidem.
nám de redducénda, id uero ne útiquam honestum esse árbitror,
néc faciam, etsi amór me grauiter cónsuetudoque eíus tenet.
lácrumo, quae posthác futurast uíta quom in mentém uenit
sólitudoque. ó fortuna, ut númquam perpetuo és bona!
séd iam prior amór me ad hanc rem exércitatum réddidit,
quém ego tum consílio missum féci: idem hunc operám dabo.
adest Pármeno cum púeris: hunc minumést opus
in hác re adesse; nam ólim soli crédidi,
eá me abstinuisse ín principio, quóm datast.

389 *Fleckeisen*: animo esse *codd.* 391 redducenda *Faërnus*: reducenda *codd.* 400 tibist nil *Fleckeisen*: tibi nil est *codd.* 406 data *pro* bona *Donatus et uolg.* 408 quem Σ: quam *A* idem hunc *Bothe*: idem nunc huic *ABDEF*: item nunc huic *cett.*

uereór, si clamorem éius hic crebro aúdiat,
ne párturire intéllegat. aliquó mihist
hinc áblegandus, dúm parit Philúmena.

PARMENO SOSIA PAMPHILVS iv

PAR. Ain tú tibi hoc incómmodum euenísse iter?
SO. non hércle uerbis, Pármeno, dicí potest
tantúm, quam reapse náuigare incómmodumst.
PAR. itan ést? *SO.* o fortunáte, nescis quíd mali
praetérieris, qui númquam es ingressús mare;
nam aliás ut mittam míserias, unam hánc uide:
diés triginta aut plús eo in nauí fui,
quom intérea semper mórtem exspectabám miser:
ita úsque aduorsa témpestate usí sumus.
PAR. odiósum. *SO.* haud clam me est. dénique hercle aufúgerim
potiús quam redeam, si eó mihi redeundúm sciam.
PAR. olím quidem te caúsae inpellebánt leues,
quod núnc minitare fácere, ut faceres, Sósia.
sed Pámphilum ipsum uídeo stare ante óstium:
ite íntro; ego hunc adíbo, si quid mé uelit. —
ere, étiam tu hic stas? *PAM.* équidem te exspectó. *PAR.* quid est?
PAM. in árcem transcurso ópus est. *PAR.* quoi hominí? *PAM.* tibi.
PAR. in árcem? quid eo? *PAM.* Cállidemidem hóspitem
Mycónium, qui mecum úna uectust, cónueni.
PAR. perií. uouisse hunc dícam, si saluós domum
redísset umquam, ut me ámbulando rúmperet?
PAM. quid céssas? *PAR.* quid uis dícam? an conueniám modo?

417 quantum *pro* quam *A* reapse *scripsi*: re ipsa *codd.* 430 etiam tu *Guyet*: etiam nunc tu *codd.* equidem *Donatus bis in lemm.*: et quidem *codd.* 436 dicam *edd. ant.*: nuntiem *A*: nunc dicam $A^2\Sigma$

PAM. immó quod constitui [me] hódie conuentúrum eum,
non pósse, ne me frústra illi exspectét. uola.
PAR. at nón noui hominis fáciem. *PAM.* at faciam ut nóueris :
magnús, rubicundus, críspus, crassus, caésius,
cadáuerosa fácie. *PAR.* di illum pérduint!
quid sí non ueniet? máneamne usque ad uésperum?
PAM. manéto: curre. *PAR.* nón queo: ita deféssus sum.—
PAM. ille ábiit. quid agam infélix? prorsus néscio
quo pácto hoc celem quód me orauit Mýrrina,
suae gnátae partum; nám me miseret múlieris.
quod pótero faciam, támen ut pietatém colam;
nam mé parenti pótius quam amori óbsequi
opórtet. attat éccum Phidippum ét patrem
uideo: hórsum pergunt. quíd dicam hisce incértus sum.

v LACHES PHIDIPPVS PAMPHILVS

LA. Díxtin dudum illám dixisse se éxspectare fílium?
PH. fáctum. *LA.* uenisse áiunt: redeat. *PA.* caúsam quam dicám patri,
quam ób rem non reddúcam, nescio. *LA.* quém ego hic audiuí loqui?
PA. cértum offirmare ést uiam me quám decreui pérsequi.
LA. ípsus est de quo hóc agebam técum. *PA.* salue, mí pater.
LA. gnáte mi, salué. *PH.* bene factum te áduenisse, Pámphile,
átque adeo, id quod máxumumst, saluom átque ualidum. *PA.* créditur.

437 me *sustulit Fleckeisen* 438 illi *Faërnus*: ille *uel* illic *codd.* 441 cadauerosa *codd.*: lentiginosa *Bentley quem uolg. sequontur* facie *AD*[1]: facies *cett.* 452 causam quam *A*: quam causam *A*[2] *cum* Σ 453 reducam *codd.* nescio *uerbis Pamphili adiungunt codd. &* *Fleckeisen*: *Lacheti dat Dziatzko* 457 id *exhibet A*: *om.* Σ

LA. áduenis modo? *PA.* ádmodum. *LA.* cedo, quíd reliquit Phánia
cónsobrinus nóster? *PA.* sane hercle hómo uoluptati óbsequens
fúit, dum uixit; ét qui sic sunt haúd multum heredém iuuant,
síbi uero hanc relínquont laudem 'uíxit, dum uixít, bene.'
LA. túm tu igitur nil áttulisti plús una hac senténtia?
PA. quídquid est id, quód reliquit, prófuit. *LA.* immo óbfuit;
nám illum uiuom et sáluom uellem. *PH.* inpúne optare istúc licet:
ílle reuiuiscét iam numquam; et támen utrum malís scio.
LA. héri Philumenam ád se accersi hic iússit. dic iussísse te.
PH. nóli fodere. iússi. *LA.* sed eam iám remittet. *PH.* scílicet.
PA. ómnem rem scio út sit gesta: aduéniens audiuí modo.
LA. át istos inuidós di perdant, qui haéc lubenter núntiant.
PA. égo me scio cauísse ne ulla mérito contumélia
fíeri a uobis pósset; idque sí nunc memorare híc uelim,
quám fideli animo ét benigno in íllam et clementí fui,
uére possum, ní te ex ipsa haec mágis uelim resciscere;
námque eo pacto máxume apud te méo erit ingenió fides,
quóm illa, quae nunc ín me iniquast, aéqua de me díxerit.
néque mea culpa hóc discidium euénisse, id testór deos.
séd quando sese ésse indignam députat, matrí meae
quaé concedat eíusque mores tóleret sua modéstia,
néque alio pactó componi pótis inter eas grátiast,
ségreganda aut máter a me est, Phídippe, aut Philúmena.
núnc me pietas mátris potius cómmodum suadét sequi.

461 *Fleckeisen*: laudem relinquont *codd.* 468 *Bentley*: audiui omnia *A*: audiui omnia modo Σ 478 quae . . . eiusque *Bothe*: quae . . . cuiusque A^2: cui . . . cuiusque Σ *cum A* 479 *Bentley*: potest inter eas gratia *codd.*

LA. Pámphile, haud inuíto ad auris sérmo mi accessít tuos,
quóm te omnis res póstputasse praé parente intéllego;
uérum uide ne inpúlsus ira práue insistas, Pámphile.
PA. quibus íris nunc inpúlsus in illam iníquos sim?
quae númquam quicquam ergá me commeritást, pater,
quod nóllem, et saepe quód uellem meritám scio;
amóque et laudo et uémenter desídero:
nam fuísse erga me míro ingenio expértus sum,
illíque exopto ut rélicuam uitam éxigat
cum eó uiro, me quí sit fortunátior,
quandóquidem illam a me dístrahit necéssitas.
PH. tibi id ín manust ne fíat. *LA*. si sanús sies,
iube illám redire. *PA*. nón est consiliúm, pater:
matrís seruibo cómmodis. *LA*. quo abís? ades:
mane, ínquam: quo abis?—*PH*. quae haéc est pertinácia?
LA. dixín, Phidippe, hanc rem aégre laturum ésse eum?
quam ob rém te orabam fíliam ut remítteres.
PH. non crédidi edepol ádeo inhumanúm fore.
ita núnc is sibi me súpplicaturúm putat?
si est út uelit reddúcere uxorém, licet;
sin áliost animo, rénumeret dotem húc, eat.
LA. ecce aútem tu quoque próterue iracúndus es!
PH. percóntumax redísti huc nobis, Pámphile!
LA. decédet iam ira haec, étsi merito irátus est.
PH. quia accéssit uobis paúlulum pecúniae,
subláti sunt animi. *LA*. étiam mecum lítigas?
PH. delíberet renúntietque hodié mihi
uelítne an non, ut álii, si huic non ést, siet.
LA. Phidíppe, ades, audi paúcis.—abiit. quíd mea?
postrémo inter se tránsigant ipsi, út lubet,

483 *Fleckeisen*: postputasse omnis res *codd.* 485 impulsus nunc *A*: pulsus nunc *cett. plerique*: quid ego ira impulsus nunc *Bentley* 493 *sic A*: sanus satis sies *BCDEFP*: si sanu's satis *Fleckeisen* 506 *Fleckeisen*: quia paulum (paululum) uobis accessit *codd.* 507 *Fleckeisen*: animi sunt *codd.*

quandó nec gnatus néque hic mi quicquam obtémperant,
quae díco parui péndunt. porto hoc iúrgium
ad uxórem, quoius haec fíunt consilio ómnia,
atque ín eam hoc omne quód mihi aegrest éuomam.

ACTVS IV

MYRRINA PHIDIPPVS i

MY. Périi, quid agam? quó me uortam? quíd uiro meo réspondebo
mísera? nam audiuísse uocem púeri uisust uágientis:
íta corripuit dérepente tácitus sese ad fíliam.
quód si rescierít peperisse eam, íd qua causa clám me habuisse
dícam non edepól scio.
sed óstium concrépuit. credo ipsum éxire ad me: núlla sum.
PH. úxor ubi me ad fíliam ire sénsit, se eduxít foras:
atque éccam [uideo]. quid aïs, Mýrrina? heus tibi díco. *MY.* mihine, mí uir?
PH. uír ego tuos sim? tún uirum me aut hóminem deputás adeo esse?
nám si utrumuis hórum, mulier, úmquam tibi uisús forem,
nón sic ludibrió tuis factis hábitus essem. *MY.* quíbus? *PH.* at rogitas?
péperit filia: hém, taces? ex quó? *MY.* patrem istuc rógitare aequomst?
périi! ex quo nisi ex íllo censes quoí datast nuptum óbsecro?
PH. crédo: neque adeo árbitrari pátris est aliter. séd demiror

522 eduxit *Bentley*: duxit *codd.* 524 sim *A*: sum Σ tun *Donat. in lemm.*: tune *CDEFP*: tu *A cum cett.* 527 *Fleckeisen*: istuc patrem rogare (rogitare *BCF*^{1}*P*) est aequom *codd.* 528 *Fleckeisen*: censes nisi ex illo (nisi illo *F*) *codd.*

quíd sit quam ob rem tánto opere omnis nós celare uólueris
pártum, praesertím quom et recte et suó pepererit témpore.
ádeon peruicáci esse animo ut púerum praeoptarés perire,
éx quo firmiórem inter nos fóre amicitiam pósthac scires,
pótius quam aduorsús lubidinem ánimi tui esset cum íllo nupta!
égo etiam illorum ésse hanc culpam crédidi, quae te ést penes.
MY. mísera sum. *PH.* utinam scíam ita esse istuc! séd nunc mi in mentém uenit
de hác re quod locúta es olim, quom íllum generum cépimus:
nám negabas núptam posse fíliam tuam té pati
cúm eo qui meretrícem amaret, quí pernoctarét foris.
MY. quámuis causam hunc súspicari quam ípsam ueram máuolo.
PH. múlto prius quam tú sciui illum habére amicam, Mýrrina:
uérum id uitium númquam decreui ésse ego adulescéntiae;
nám id innatumst. át pol iam aderit, sé quoque etiam quom óderit.
sed ut ólim te ostendísti, eadem esse níl cessauisti úsque adhuc,
ut fíliam ab eo abdúceres neu quód ego egissem essét ratum.
id núnc indicium haec rés facit, quo pácto factum uólueris.
MY. ádeon me esse péruicacem cénses, quoi matér siem,
út eo essem animo, si éx usu esset nóstro hoc matrimónium?

531 *Fleckeisen*: tempore suo pepererit *codd.* 533 post hanc *A* 534 *Dziatzko*: animi tui libidinem *codd.* 537 de hac re *cum Donato Bentley*: ex hac re *codd.* 541 *Fleckeisen*: prius sciui quam tu *codd.* 543 *Bentley*: id omnibus innatumst *codd. et Donat. in lemm.* aderit tempus *BCEFP* *fort.* omnibus innatumst: at iam aderit tempus se etiam quom oderit 546 *Fleckeisen*: res indicium haec *codd.* 547 cui mater siem *AΣ cum Donato*: cum ei mater siem A^2

PH. tún prospicere aut iúdicare nóstram in rem quod sít potes?
aúdisti ex aliquó fortasse, quí uidisse eum díceret
éxeuntem aut íntro euntem ad amícam. quid tum póstea?
sí modeste ac ráro fecit [haec], nónne ea dissimuláre nos
mágis humanumst quám dare operam id scíre, qui nos óderit?
nám si is posset áb ea sese dérepente auéllere,
quácum tot consuésset annos, nón eum hominem dúcerem
néc uirum satis fírmum gnatae. *MY.* mítte adulescentem óbsecro
ét quae me peccásse aïs. abi, sólus solum cónueni,
róga uelitne an nón uxorem: si ést ut dicat uélle se,
rédde; sin est aútem ut nolit, récte ego consuluí meae.
PH. síquidem ille ipse nón uolt et tu sénsti in eo esse, Mýrrina,
péccatum, aderam quoíus consilio fúerat ea par próspici.
quam ób rem incendor íra, esse ausam fácere haec te iniussú meo:
ínterdico ne éxtulisse extra aédis puerum usquám uelis.
séd ego stultiór, meis dictis quí parere hanc póstulem.
íbo intro atque edícam seruis, né quoquam ecferrí sinant.—
MY. nullám pol credo múlierem me míseriorem uíuere:
nam ut híc laturus hóc siet, si rem ípsam ut sit rescíuerit,
non édepol clam me est, quom hóc quod leuiust tám animo iracundó tulit;
nec quá uia senténtia eius póssit mutarí scio.
hoc mi únum ex plurimís miseriis rélicuom fuerát malum,
si púerum ut tollam cógit, quoius nos quí sit nescimús pater:

552 haec *secl. Wagner*: fecit haec *A*: haec *uel* hoc fecit *uel* facit *codd.* 558 *sic* Σ: uxorem annon *A* 560 sensti *Faërnus cf. Andr. 882*: sensisti *codd. et Donat. in lemm.* 561 Σ: ea par fuerat *A* 567 *Fleckeisen*: hoc sit si ipsam rem ut siet *codd.* 568 *BCEP*: iracundo animo *uel* animo irato *A cum cett.*

nam quóm compressast gnáta, forma in ténebris nosci nón quitast,
neque détractum ei tum quícquamst, qui post póssit nosci quí siet;
ipse éripuit ui, in dígito quem habuit, uírgini abiens ánulum.
simul uéreor Pamphilúm ne orata nóstra nequeat diútius
celáre, quom sciét alienum púerum tolli pró suo.

ii SOSTRATA PAMPHILVS (LACHES)

SO. Non clám me est, gnate mí, tibi me esse súspectam, uxorém tuam
proptér meos mores hínc abisse, etsi éa dissimulas sédulo:
uerum íta me di ament ítaque optingant éx te quae exoptém mi, uti
numquám sciens commérui, merito ut cáperet odium illám mei.
teque ánte quod me amáre rebar, eí rei firmastí fidem;
nam mi íntus tuos patér narrauit módo, quo pacto me hábueris
praepósitam amori tuó: nunc tibi me cértumst contra grátiam
reférre, ut apud me praémium esse pósitum pietatí scias.
mi Pámphile, hoc et uóbis et meae cómmodum famae árbitror:
ego rús me abituram hinc ésse cum tuo cérto decreuí patre,
ne méa praesentia óbstet neu causa úlla restet rélicua,
quin túa Philumena ád te redeat. *PA.* quaéso quid istuc cónsilist?
stultítia illius uícta ex urbe tú rus habitatúm migres?

573 *sic* Σ *nisi quod F om.* post *et* noscier *pro* nosci *exhibent omnes*: detractum ei est quicquam qui posset post nosci *A* 579 exoptem *A*: expopto Σ mi uti *Fleckeisen*: mihi | ut *codd.* 580 illam mei *cum Donato Faërnus*: illa mei *codd.* 581 *Bentley cum codd. nonnullis*: ante quam *ABCDEF*: *ambas lectiones adgnoscit Donatus* 586 *Fleckeisen*: hinc cum tuo me esse *codd.* 589 *Fleckeisen*: illius stultitia *codd.*

haud fácies, neque sinam út qui nobis, máter, male dictúm uelit,
mea pértinacia ésse dicat fáctum, haud tua modéstia.
tum tuás amicas te ét cognatas déserere et festós dies
mea caúsa nolo. *SO.* níl [pol] iam istae res míhi uoluptatís ferunt:
dum aetátis tempus túlit, perfuncta sátis sum; satias iám tenet
studiórum istorum. haec míhi nunc curast máxuma, ut ne quoí mea
longínquitas aetátis obstet mórtemue exspectét meam.
hic uídeo me esse inuísam inmerito: témpust me concédere.
sic óptume, ut ego opínor, omnis caúsas praecidam ómnibus:
et me hác suspicióne exsoluam et íllis morem géssero.
sine me óbsecro hoc ecfúgere, uolgus quód male audit múlierum.
PA. quam fórtunatus céteris sum rébus, absque una hác foret,
hanc mátrem habens talem, íllam autem uxorem! *SO.* óbsecro, mi Pámphile,
non túte incommodám rem, ut quaeque est, ín animum inducés pati?
si cétera ita sunt út uis itaque uti ésse ego illa exístumo,
mi gnáte, da mi hanc uéniam, redduc íllam. *PA.* uae miseró mihi!
SO. et míhi quidem; nam haec rés non minus me mále habet quam te, gnáte mi.

LACHES SOSTRATA PAMPHILVS iii

LA. Quem cum ístoc sermonem hábueris, procul hínc stans accepi, úxor.

593 pol *om. A* 597 me *post* tempust *om.* Σ 604 sunt ita *A* illa *Erasmus* : illam *codd.* 605 *Fleckeisen* : da ueniam hanc mihi *codd.*

ístuc sapere est, qui úbi quomque opus sit ánimum possit fléctere,
quód faciendum sít post fortasse, ídem hoc nunc fecerít sic *ultro*.
SO. fórs fuat pol. *LA.* ábi rus ergo hinc: íbi ego te et tu mé feres.
SO. speró mecastor. *LA.* í ergo intro et compóne quae tecúm simul
ferántur: dixi. *SO.* ita út iubes faciám. — *PA.* pater.
LA. quíd uis, Pamphile? *PA.* hínc abire mátrem? minume. *LA.* quíd ita *tu* istuc [uis]?
PA. quía de uxore incértus sum etiam quíd sim facturús. *LA.* quid est?
quíd uis facere nísi redducere? *PA.* équidem cupio et uíx contineor;
séd non minuam meúm consilium: ex úsu quod est, id pérsequar:
non crédo ea gratiá concordes mágis, si redducám, fore.
LA. néscias: uerúm tua re fert níl, utrum illaec fécerint,
quándo haec aberit. ódiosa haec est aétas adulescéntulis.
é medio aequom excédere est: postrémo nos iam fábula
sumus, Pámphile, ‘senex átque anus.’
sed uídeo Phidippum égredi per témpus: accedámus.

iv PHIDIPPVS LACHES PAMPHILVS

PH. Tibí quoque edepol sum íratus, Philúmena,
grauitér quidem; nam hercle fáctumst abs te túrpiter.
etsí tibi causast de hác re: mater te ínpulit.
huic uéro nullast. *LA.* ópportune té mihi,
Phidíppe, in ipso témpore ostendís. *PH.* quid est?

608 *Fleckeisen*: est sapere *codd.* possis *BCEFP* 609 *Fleckeisen*: si feceris *sine* ultro *codd.* 613 *Dziatzko*: quid ita istuc *A*: quid ita istuc uis Σ 617 *Dziatzko*: credo . . . si non redducam *codd.* 618 nescias *cum BCD Donatus et Eugraph. in lemm.*: nescio *cett. cum A* 620 fabula *Faber*: fabulae *codd.*

PA. quid réspondebo his? aút quo pacto hoc óperiam?
LA. dic fíliae rus cóncessuram hinc Sóstratam:
ne réuereatur, mínus iam quo redeát domum. *PH.* ah,
nullám de his rebus cúlpam commeruít tua:
a Mýrrina haec sunt méa uxore exorta ómnia.
PA. mutátio fit. *PH.* éa nos perturbát, Laches.
PA. dum né redducam, túrbent porro quám uelint.
PH. ego, Pámphile, esse intér nos, si fierí potest,
adfínitatem hanc sáne perpetuám uolo;
sin ést ut aliter túa *ista* sit senténtia,
accípias puerum. *PA.* sénsit peperisse: óccidi.
LA. puerúm? quem puerum? *PH.* nátus est nobís nepos:
nam abdúcta a uobis praégnas fuerat fília,
neque fuísse praegnatem úmquam ante hunc sciuí diem.
LA. bene, íta me di ament, núntias, et gaúdeo
natum íllum et tibi illam sáluam. sed quid múlieris
uxórem habes aut quíbus moratam móribus?
nosne hóc celatos tám diu! nequeó satis,
quam hoc míhi uidetur fáctum praue, próloqui.
PH. non tíbi illud factum mínus placet quam míhi, Laches.
PA. etiám si dudum fúerat ambiguom hóc mihi,
nunc nón est, quom eam séquitur alienús puer.
LA. nullá tibi, Pamphile, híc iam consultátiost.
PA. perii. *LA.* húnc uidere saépe optabamús diem,
quom ex te ésset aliquis, quí te appellarét patrem.
euénit: habeo grátiam dis. *PA.* núllus sum.
LA. reddúc uxorem ac nóli aduorsarí mihi.
PA. patér, si ex me illa líberos uellét sibi
aut sé esse mecum núptam, satis certó scio,
non clám me haberet quód celasse intéllego.
nunc quom éius alienum á me esse animum séntiam

628 operiam *Bentley*: aperiam *codd.* 633 *Bentley*: mutatio fit *Phidippo continuant codd.* 634 turbant *A* 637 *Dziatzko*: tua siet *codd.* 649 sequitur *Bentley*: consequitur *codd.*

(nec cónuenturum intér nos posthac árbitror),
quam ob rém redducam? *LA.* máter quod suasít sua,
aduléscens mulier fécit. mirandúmne id est?
censén te posse réperire ullam múlierem,
quae cáreat culpa? an quía non delincúnt uiri?
PH. uosmét uidete iám, Laches et tu Pámphile,
remíssan opus sit uóbis, redductán domum:
neutra ín re uobis dífficultas á me erit.
uxór quid faciat, ín manu non ést mea.
sed quíd faciemus púero? *LA.* ridiculé rogas:
quidquíd futurumst, huíc suom reddas scílicet,
ut alámus nostrum. *PA.* quem ípse neglexít pater,
ego alám? *LA.* quid dixti? eho an nón alemus, Pámphile?
prodémus quaeso pótius? quae haec améntiast?
enim uéro prorsus iám tacere nón queo;
nam cógis ea quae nólo ut praesente hóc loquar.
ignárum censes tuárum lacrumarum ésse me?
aut quíd sit id quod sóllicitere ad húnc modum?
primum hánc ubi dixti caúsam, te propté tuam
matrém non posse habére hanc uxorém domi,
pollícitast ea se cóncessuram ex aédibus.
nunc póstquam ademptam hanc quóque tibi causám uides,
puér quia clam te est nátus, nactus álteram es.
errás, tui animi sí me esse ignarúm putas.
aliquándo tandem huc ánimum ut adiungás tuom,
quam lóngum spatium amándi amicam tíbi dedi!
sumptús quos fecisti ín eam quam animo aequó tuli!
egi átque oraui técum uxorem ut dúceres,
tempús dixi esse: inpúlsu duxistí meo.
[quae tum óbsecutus míhi fecisti ut décuerat.]

663 quia *codd.*: qui *Fleckeisen* 666, 667 *inuerso ordine praebent codd.*: *transp. Bothe* 673 prosus *A*: prorsus Σ 688, 690 *induxit Bentley*

nunc ánimum rursum ad méretricem adduxtí tuom;
[cui tu óbsecutus fácis huic adeo iniúriam:]
nam in eándem uitam té reuolutum dénuo
uideo ésse. *PA*. mene? *LA*. te ípsum; et facis iniúriam:
confíngis falsas caúsas ad discórdiam,
ut cum ílla uiuas, téstem hanc quom abs te amóueris:
sensítque adeo uxor; nam eí causa alia quaé fuit,
quam ob rem ábs te abiret? *PH*. pláne hic diuinát: nam id est.
PA. dabo iús iurandum níl esse istorúm mihi. *LA*. ah,
reddúce uxorem, aut quam ób rem non opus sít cedo.
PA. non ést nunc tempus. *LA*. púerum accipias; nam ís quidem
in cúlpa non est: póst de matre uídero.
PA. omnímodis *ego* misér sum nec quid agám scio:
tot mé nunc rebus míserum concludít pater.
abíbo hinc, praesens quándo promoueó parum:
nam púerum iniussu crédo non tollét meo,
praesértim in ea re quóm sit mi adiutríx socrus.
LA. fugis? hém, nec quicquam cérti respondés mihi?—
num tíbi uidetur ésse apud sesé? sine:
puerúm, Phidippe, míhi cedo: ego alam. *PH*. máxume.
non mírum fecit [mea] úxor, si hoc aegré tulit:
amárae mulierés sunt, non facile haéc ferunt.
propterea haec irast; nam ípsa narrauít mihi.
id ego hóc praesente tíbi nolueram dícere,
neque illí credebam prímo: nunc uerúm palamst.
nam omníno abhorrere ánimum huic uideo a núptiis.
LA. quid érgo agam, Phidíppe? quid das cónsili?
PH. quid agás? meretricem hanc prímum abeundam cénseo:

689 adduxti *Funck*: induxti *codd.* 697 istorsum *A* 701 *Fleckeisen*: omnibus modis miser sum *codd.* 704 tollet *A*: tollent Σ 709 mea *secl. Fabricius*

orémus, accusémus, grauius dénique
minitémur, si cum illo hábuerit rem póstea.
LA. faciam út mones. eho púere, curre ad Bácchidem hanc
uicínam nostram: huc éuoca uerbís meis.
at te óro porro in hác re adiutor sís mihi. *PH*. ah,
iam dúdum dixi idémque nunc dicó, Laches:
manére adfinitátem hanc inter nós uolo,
si ulló modo est ut póssit: quod speró fore.
sed uín adesse me úna, dum istam cónuenis?
LA. immo uéro abi, aliquam púero nutricém para.

ACTVS V

i BACCHIS LACHES

BA. Non hóc de nihilost, quód Laches me núnc conuentam esse éxpetit;
nec pól me multum fállit, quin quod súspicor sit quód uelit.
LA. uidéndumst ne minus própter iram hinc ínpetrem quam póssiem,
aut né quid faciam plús, quod minus me póst fecisse sátius sit.
adgrédiar. Bacchis, sálue.
BA. salué, Laches. *LA*. credo édepol te non níl mirari, Bácchis,
quid sít quapropter te húc foras puerum éuocare iússi.
BA. ego pól quoque etiam tímida sum, quom uénit [mi] in mentem quaé sim,
ne nómen mihi quaesti óbsiet; nam móres facile tútor.

719 puere curre *Umpfenbach*: puer curre *A et Σ praeter F, quem* curre puer *praebentem sequitur Bentley* 729 hinc . . . possiem *Bentley*: hanc . . . possim *codd.* 730 *Fleckeisen*: post me (*uel* me post) minus *codd.* 734 mi *del. Faërnus* 735 obsiet *Faërnus*: obstet *codd.*

LA. si uéra dicis, níl tibi est a mé pericli, múlier;
nam ea aetáte iam sum, ut nón siet peccáto mi ignosci aéquom:
quo mágis omnis res caútius ne témere faciam adcúro;
nam si íd facis factúraue es, bonás quod par est fácere,
inscítum offerre iniúriam tibi ínmerenti iníquom est.
BA. est mágnam ecastor grátiam de istác re quod tibi hábeam;
nam quí post factam iniúriam se expúrget, parum mi prósit.
séd quid istuc est? *LA.* meúm receptas fílium ad te Pámphilum. *BA.* ah.
LA. síne dicam: *hic* [uxorem] hanc príus quam duxit, uóstrum amorem pértuli.
máne: non dum etiam díxi id quod *te* uólui. hic nunc uxórem habet:
quaére alium tibi fírmiorem amícum, dum tibi témpus [consulendi] est;
nám neque ille hoc animo érit aetatem, néque pol [tu eadem] ista aetás *tibi.*
BA. quís id aït? *LA.* socrus. *BA.* méne? *LA.* te ipsam: et fíliam abduxít suam,
púerumque ob eam rém clam uoluit, nátus qui est, extínguere.
BA. álid si scirem quí firmare méam apud uos possém fidem,
sánctius quam iús iurandum, id póllicerer tíbi, Laches,
[me] ségregatum habuísse, uxorem ut dúxit, a me Pámphilum.

739 si id facis *Donatus*: si facis *A*: si id nunc facis Σ 740 *edd. ant.*: tibi merenti *A*: tibi me immerenti Σ 741 *Guyet*: magna . . . gratia . . . quam *codd.* 744 *Fleckeisen*: *om.* hic, *exhibent* uxorem *codd.* 745 te *add. Bentley* 746 *Fleckeisen*: firmiorem amicum Σ: amicum firmiorem *A*: amicum *om. uolg.* 747 *Dziatzko*: erit aetatem *A*: *om.* aetatem Σ *cum* A^2 eadem istac (ista *G*) aetate Σ *cum* A^2: eadem ista aetas *A* 750 *Bentley*: aliut si scirem *A*: aliud si scirem Σ 752 me *sustulit Bentley*

LA. lépida es. sed scin, quíd uolo potius sódes facias? *BA.* quíd? cedo.
LA. eás ad mulierés huc intro atque ístuc ius iurándum item
pólliceare illís. exple animum eis téque hoc crimine éxpedi.
BA. fáciam, quod pol, si ésset alia ex hóc quaestu, haud facerét, scio,
ut de tali caúsa nuptae múlieri se osténderet.
séd nolo esse fálsa fama gnátum suspectúm tuom,
néc leuiorem uóbis, quibus est mínume aequom, eum uidérier
ínmerito; nam méritus de me est, quód queam illi ut cómmodem.
LA. fácilem beniuolúmque lingua túa iam tibi me réddidit:
nám non sunt solae árbitratae haec; égo quoque etiam crédidi.
núnc quam ego te esse praéter nostram opínionem cómperi,
fác eadem ut sis pórro: nostra utére amicitia, út uoles.
áliter si faciés . . me reprimam, ne aégre quicquam ex me aúdias.
uérum hoc te moneo únum, amicus quális sim aut quid póssiem
pótius quam inimicús, periclum fácias.

ii PHIDIPPVS LACHES BACCHIS

PH. Nil apud mé tibi
defíeri patiar, quín benigne quód opust praebeátur.
sed quóm tu satura atque ébria es, puer út satur sit fácito.

753 *Muretus*: quiduis cedo *codd.* 754 item *Rein*: idem *codd.* 765 *Fleckeisen*: reprimam me *codd.* 766 hoc te Σ: te hoc *A* qualis sim amicus *codd.* 768 *Dziatzko*: quod opus sit (est *E*) benigne *codd.* 769 es *Bentley*: eris *codd.*

LA. nostér socer, uideó, uenit: pueró nutricem addúcit.
Phidíppe, Bacchis déierat persáncte. *PH.* haecine east? *LA.* haéc est.
PH. nec pól istae metuont deós neque eas respícere deos opínor.
BA. ancíllas dedo: quólubet cruciátu per me exquíre.
haec rés hic agitur: Pámphilo me fácere ut redeat úxor
opórtet: quod si pérficio, non paénitet me fámae,
solám fecisse id quód aliae meretríces facere fúgitant.
LA. Phidíppe, nostras múlieres suspéctas fuisse fálso
nobís in reapse inuénimus: porro hánc nunc experiámur.
nam sí compererit crímini tua [se uxor] fálso credidísse,
missam íram faciet; sín, ut est, ob eám rem iratus gnátust,
quod péperit uxor clam, íd leuest: cito áb eo haec ira abscédet.
profécto in hac re níl malist, quod sít discidio dígnum.
PH. uelím quidem hercle. *LA.* exquíre: adest: quod sátis sit, faciet ípsa.
PH. quid mi ístaec narras? án quia non tute ípse dudum audísti,
de hac re ánimus meus ut sít, Laches? illís modo explete ánimum.
LA. quaeso édepol, Bacchis, quód mihi es pollícita tute ut sérues.
BA. ob eám rem uin ergo íntro eam? *LA.* i, [atque] exple ánimum eis, coge ut crédant.
BA. eo, etsí scio pol eís fore meum cónspectum inuisum hódie;
nam núpta meretrici hóstis est, a uíro ubi segregátast.
LA. at haéc amicae erúnt, ubi quam ob rem aduéneris rescíscent:

772 eas *Fleckeisen*: has *codd.* 779 se uxor *secl. Dziatzko* 780 sin ut est . . . gnatust *Krauss*: sin autem . . . gnatus *A*: sin autem est . . . gnatus Σ 787 atque *sustulit Brix.*

PH. at eásdem amicas fóre tibi promítto, ubi rem cognórint;
nam illás errore et té simul suspícione exsólues.
BA. perií, pudet Philúmenae. me séquimini intro huc ámbae. —
LA. quid est míhi quod malim quám quod huic intéllego eueníre,
ut grátiam ineat síne suo dispéndio et mihi prósit?
nam si ést ut haec nunc Pámphilum uere áb se segregárit,
scit síbi nobilitatem éx ea re nátam et gloriam ésse:
feret grátiam eius unáque nos sibi ópera amicos iúnget.

iii PARMENO BACCHIS

PA. Édepol ne meam érus esse operam députat paruí preti,
qui ób rem nullam mísit, frustra ubi tótum desedí diem,
Mýconium hospitém dum exspecto in árce Callidémidem.
ítaque ineptus hódie dum illi sédeo, ut quisque uénerat,
áccedebam: 'adeléscens, dic dum *míhi* quaeso, es tu Mýconius?'
"nón sum." 'at Callidémides?' "non." 'hóspitem ecquem Pámphilum
híc habes?' omnés negabant: néque eum quemquam esse árbitror.
dénique hercle iám pudebat: ábii. sed quid Bácchidem
áb nostro adfine éxeuntem uídeo? quid huic hic ést reï?
BA. Pármeno, opportúne te offers: própere curre ad Pámphilum.
PA. quíd eo? *BA.* dic me oráre ut ueniat. *PA.* ád te? *BA.* immo ad Philúmenam.

791 *Fleckeisen*: rem ubi cognouerint Σ: *uersus deest in A* 794 *Fleckeisen*: quod mihi *codd.* 797 ex ea re *Donatus*: ex eo et rem *codd.* 798 *Fleckeisen*: referet gratiam ei AD^2: referetque *cett.* 803 mihi *ins. Dziatzko* tun es *cum Goueano uolg.* 809 uenia *A*

PA. quíd reï est? *BA.* tua quód nil re fert, pércontari désinas.
PA. níl dicam aliud? *BA.* étiam: cognosse ánulum illum Mýrrinam
gnátae suae fuísse, quem ipsus ólim mi dederát. *PA.* scio.
tántumne est? *BA.* tantum: áderit continuo, hóc ubi ex te audíuerit.
séd cessas? *PA.* minume équidem; nam hodie míhi potestas haúd datast:
íta cursando atque ámbulando tótum hunc contriuí diem.—
BA. quantam óbtuli aduentú meo laetítiam Pamphilo hódie!
quot cómmodas res áttuli! quot aútem ademi cúras!
gnatum eí restituo, paéne qui harum ipsíusque opera périit;
uxórem, quam numquam ést ratus posthác se habiturum, réddo;
qua ré suspectus suó patri fuit ét Phidippo, exsólui:
hic ádeo his rebus ánulus fuit ínitium inueniúndis.
nam mémini abhinc mensís decem fere ád me nocte príma
confúgere anhelantém domum sine cómite, uini plénum,
cum hoc ánulo: extimui ílico: 'mi Pámphile,' inquam, 'amábo,
quid éxanimatus óbsecro es? [aut] unde ánulum istum náctu's?
dic mi.' ílle alias res ágere se simuláre. postquam id uídeo,
nescío quid suspicárier, magis coépi instare ut dícat.
homo sé fatetur ui ín uia nescío quam compressísse,

811 *Fleckeisen*: aliud dicam *codd.* 813 audiuerit *Bentley*: audierit *codd.* 818 *Bentley*: qui paene *codd.* 820 *Fleckeisen*: et Phidippo fuit *codd.* 825 aut *induxit Umpfenbach* 826 id D^1E^2: *om. cett.*

dicítque sese illi ánulum, dum lúctat, detraxísse.
eum haéc cognouit Mýrrina, in dígito modo me habénte.
rogat únde sit: narro ómnia haec: inde ést cognitio fácta,
Philúmenam compréssam esse ab eo et fílium inde hunc nátum.
haec tót propter me gaúdia illi cóntigisse laétor:
etsi hóc meretrices áliae nolunt; néque enim est in rem nóstram,
ut quísquam amator núptiis laetétur. uerum ecástor
numquam ánimum quaesti grátia ad malás adducam pártis.
ego illó dum licitumst úsa sum benígno et lepido et cómi.
incómmode mihi núptiis euénit, factum fáteor:
at pól me fecisse árbitror, ne id mérito mi eueníret.
multa éx quo fuerint cómmoda, eius incómmoda aequomst férre.

iv PAMPHILVS PARMENO BACCHIS

PAM. Víde, mi Parmeno, étiam sodes, út mi haec certa et clára attuleris,
né me in breue conlícias tempus gaúdio hoc falsó frui.
PAR. uísumst. *PAM.* certen? *PAR.* cérte. *PAM.* deus sum, si hóc itast. *PAR.* uerum réperies.
PAM. máne dum sodes: tímeo ne aliud crédam atque aliud núnties.
PAR. máneo. *PAM.* sic te díxe opinor, ínuenisse Mýrrinam
Bácchidem anulúm suom habere: *PAR.* fáctum. *PAM.* eum quem olim eí dedi;
éaque hoc te mihi núntiare iússit. itane est fáctum? *PAR.* ita, inquam.
PAM. quís me est fortunátior uenustátisque adeo plénior?

829 anulum digito dum luctat *A*: digito *om.* Σ 830 *Bentley*: habentem *codd.* 837 *Fleckeisen*: dum illo *codd.* 842 conlicias *Paumier*: conicias *codd.* 845 dixe *Bentley*: dixisse *codd.*

ého tu, pro hoc te núntio qui dónem? qui? qui? néscio.
PAR. át ego scio. *PAM.* qui? *PAR.* níhilo enim;
nám neque in nuntió neque in me ipso tíbi boni quid sít scio.
PAM. égon qui ab orco mórtuom me réducem in lucem féceris
sinám sine munere á me abire? ah, nímium me ingratúm putas.
sed Bácchidem eccam uídeo stare ante óstium:
me exspéctat credo: adíbo. *BA.* salue, Pámphile.
PAM. o Bácchis, o mea Bácchis, seruatríx mea!
BA. bene fáctum et uolup est. *PAM.* fáctis ut credám facis;
antíquamque adeo tuám uenustatem óbtines,
ut uóluptati obitus, sérmo, aduentus túos, quo quomque aduéneris,
sempér sit. *BA.* at tu ecástor morem antíquom atque ingenium óbtines,
ut únus omnium hómo te uiuat núsquam quisquam blándior.
PAM. hahahaé, tun mi istuc? *BA.* récte amasti, Pámphile, uxorém tuam;
nam númquam ante hunc diém meis oculis eám, quod nossem, uíderam:
perlíberalis uísast. *PAM.* dic uerum. *BA.* íta me di ament, Pámphile.
PAM. dic mi, hárum rerum núm quid dixti meó patri? *BA.* nil. *PAM.* néque opus est
adeó muttito. nón placet fieri hóc item ut in comoédiis,
omnia ómnes ubi rescíscunt. hic quos fúerat par rescíscere,

849 *Fleckeisen cum* D[1]: egone te pro hoc nuntio quid donem? quid? quid? *cett.* 859 aduentus *codd. et Donat. et Eugraph.*: adfatus *Bentley*: *om. edd. cett.* 861 *sic A*: unus hominum homo Σ *ceterum* numquam *codd.*: nusquam *edd. uett.* *om.* quisquam *A* 866 non placet . . . item *Fleckeisen*: placet non . . . itidem *codd.*

sciúnt; quos autem nón scire aequomst, néque resciscent néque scient.
BA. ímmo etiam qui hoc óccultari fácilius credás dabo.
Mýrrina ita Phidíppo dixit iúre iurandó meo
sé fidem habuisse ét propterea té sibi purgatum. *PAM.* óptumest:
spéroque hanc rem esse éuenturam nóbis ex senténtia.
PAR. ére, licetne scíre ex te hodie, quíd sit quod fecí boni?
aút quid istuc est quód uos agitis? *PAM.* nón licet. *PAR.* tamen súspicor:
égo hunc 'ab orco mórtuom' quo pácto . . ! *PAM.* nescis Pármeno,
quántum hodie profúeris mihi et ex quánta aerumna extráxeris.
PAR. ímmo [uero] scio, neque hóc inprudens féci. *PAM.* ego istuc sátis scio. *PAR.* ah,
témere quicquam Pármeno praetéreat quod facto úsus sit?
PAM. séquere me intro, Pármeno. *PAR.* sequor. équidem plus hodié boni
féci inprudens quám sciens ante húnc diem umquam. *CANTOR.* plaúdite!

868 *Fleckeisen*: non autem aequomst scire *codd.* 877 uero *sustulit Bothe* ah *Conradt*: an *in initio uersus sequentis codd.* 878 *hunc uersum Parmenoni dant BCDEFP, Pamphilo cett.*: *Bentley cum Donato Bacchidi laetanti et Parmenonem ridenti tribuendum censet.*

ADELPHOE

INCIPIT · TERENTI · ADELPHOE · ACTA · LVDIS · FVNERALIB L · AEMELIO · PAVLO · QVOS · FECERE · Q · FABIVS · MAXVMVS P · CORNELIVS · AFRICANVS · EGERE · L · AMBIVIVS · TVRPIO · L HATILIVS · PRAENESTINVS · MODOS · FECIT · FLACCVS · CLAVDI TIBIS · SARRANIS · TOTA · GRAECA · MENANDRV · FACTA · VI · M CORNELIO · CETHEGO · L · ANICIO · GALLO · COS

1 Adelphoe *codd. plerique*: Adelphos *A*: Adelphe *LF* funeralibus *A*: funebribus *C*: funeribus *cett.* 2 quos *Σ*: modos *A* 5 Graeca Menandru *post* Adelphoe *exhibet A*

C. SVLPICI APOLLINARIS PERIOCHA

Duós cum haberet Démea adulescéntulos,
dat Mícioni frátri adoptandum Aéschinum,
sed Ctésiphonem rétinet. hunc citharístriae
lepóre captum súb duro ac tristí patre
fratér celabat Aéschinus; famám reï,
amórem in sese tránsferebat; dénique
fidícinam lenoni éripit. uitiáuerat
idem Aéschinus ciuem Átticam paupérculam
fidémque dederat hánc sibi uxorém fore.
Deméa iurgare, gráuiter ferre; móx tamen
ut uéritas patefáctast, ducit Aéschinus
uitiátam, potitur Ctésipho citharístriam.

PERSONAE

[PROLOGVS]
MICIO SENEX
DEMEA SENEX
SANNIO LENO
AESCHINVS ADVLESCENS
SYRVS SERVOS
CTESIPHO ADVLESCENS
SOSTRATA MATRONA
CANTHARA ANVS
GETA SERVOS
HEGIO SENEX
DROMO PVER
CANTOR

MVTAE

MERETRIX BACCHIS
PARMENO SERVOS
PAMPHILA VIRGO

PROLOGVS

Postquám poëta sénsit scripturám suam
ab iníquis obseruári et aduorsários
rapere ín peiorem pártem quam acturí sumus
. . . .
indício de se ipse érit, uos eritis iúdices,
laudín an uitio dúci id factum opórteat.
Synápothnescontes Díphili comoédiast:
eam Cómmorientis Plaútus fecit fábulam.
in Graéca adulescens ést, qui lenoni éripit
meretrícem in prima fábula: eum Plautús locum
relíquit integrum. eum híc locum sumpsít sibi
in Adélphos, uerbum dé uerbo expressum éxtulit.
eam nós acturi súmus nouam: pernóscite
furtúmne factum exístumetis án locum
reprénsum, qui praetéritus neclegéntiast.
nam quód isti dicunt máliuoli, homines nóbilis
hunc ádiutare adsídueque una scríbere:
quod illí maledictum uéhemens esse exístumant,
eam laúdem hic ducit máxumam, quom illís placet,
qui uóbis uniuórsis et populó placent,
quorum ópera in bello, in ótio, in negótio
suo quísque tempore úsust sine supérbia.
dehinc ne éxpectetis árgumentum fábulae:
senés qui primi uénient, ei partem áperient,
in agéndo partem osténdent. facite aequánimitas
. . . .
poëtae ad scribendum aúgeat indústriam.

3 *post hunc uersum duos aliquos excidisse statuit Umpfenbach* 5 an *om. A* : *add.* A^2 15 *F.* : maledici *A* : maleuoli *cett.* 16 hunc *Ritschl, ex Suet. Vit. Ter.* : eum *codd.* 17 quid *A* 24 *post hunc uersum lacunam indicauit Bentley*

ACTVS I

Micio

Storáx ! — non rediit hác nocte a cena Aéschinus
neque séruolorum quísquam, qui aduorsum íuerant.
proféсto hoc uere dícunt : si absis úspiam
aut íbi si cesses, éuenire ea sátius est
quae in te úxor dicit ét quae in animo cógitat
iráta quam illa quaé parentes própitii.
uxór, si cesses, aút te amare cógitat
aut téte amari aut pótare atque animo óbsequi,
et tíbi bene esse sóli, sibi quom sít male.
ego quía non rediit fílius quae cógito !
quibus núnc sollicitor rébus ! ne aut ille álserit
aut úspiam cecíderit aut praefrégerit
aliquíd. uah, quemquamne hóminem in animo instítuere aut
paráre quod sit cárius quam ipse ést sibi !
atque éx me hic natus nón est, sed ex fratre. ís meo
dissímili studiost iam índe ab adulescéntia:
ego hánc clementem uítam urbanam atque ótium
secútus sum et, quod fórtunatum istí putant,
uxórem numquam habui. ílle contra haec ómnia :
ruri ágere uitam ; sémper parce ac dúriter
se habére ; uxorem dúxit ; nati fílii
duo : índe ego hunc maiórem adoptauí mihi ;
edúxi a paruolo, hábui, amaui pró meo ;
in eó me oblecto : sólum id est carúm mihi.
ille út item contra me hábeat facio sédulo :

26 storax Σ : astorax *A* (*litteram primam induxit* A^2) : *falsa lectio ex falsa litterae Graecae primam personam denotantis interpretatione exorta est* redit (*ut saepe*) *A* 34 *deest in A* 36 *Donatus in lemm.* : et quibus *codd.* 40 is meo *scripsi* : meo is *A* : meo *induxit* A^2 : is adeo *cum* Σ *Bentley* 50 adsedulo *A*

do, praétermitto, nón necesse habeo ómnia
pro meó iure agere; póstremo, alii clánculum
patrés quae faciunt, quaé fert adulescéntia,
ea né me celet cónsuefeci fílium.
nam quí mentiri aut fállere insuerít patrem aut
audébit, tanto mágis audebit céteros.
pudóre et liberálitate líberos
retinére satius ésse credo quám metu.
haec frátri mecum nón conueniunt néque placent.
uenit ád me saepe clámans 'quid agis, Mício?
quor pérdis adulescéntem nobis? quór amat?
quor pótat? quor tu his rébus sumptum súggeris,
uestítu nimio indúlges? nimium inéptus es.'
nimium ípse est durus praéter aequomque ét bonum;
et érrat longe méa equidem senténtia,
qui impérium credat gráuius esse aut stábilius
ui quód fit quam illud quód amicitia adiúngitur.
mea síc est ratio et síc animum inducó meum:
maló coactus quí suom officiúm facit,
dum id réscitum iri crédit, tantispér pauet;
si spérat fore clam, rúrsum ad ingeniúm redit.
ille quém beneficio adiúngas ex animó facit,
studet pár referre, praésens absensque ídem erit.
hoc pátriumst, potius cónsuefacere fílium
sua spónte recte fácere quam alienó metu:
hoc páter ac dominus ínterest. hoc quí nequit,
fateátur nescire ímperare líberis.
sed éstne hic ipsus, dé quo agebam? et cérte is est.
nesció quid tristem uídeo: credo iam, út solet,
iurgábit. saluom te áduenire, Démea,
gaudémus.

56 *codd.*: hau dubie *Fleckeisen*: fraudare *Ritschl*: *fort.* aut | manum adibit, tanto magis adibit ceteris: aut *habent in fine u.* 55 *FP* 60 clamans *Guyet*: clamitans *codd.* 62 putat *A* 63 indulgis *A* 65 *sic scripsi*: mea quidem *codd.* 70 *A*: cauet Σ 77 nescire *A*: nescire se *A²GDV*: se nescire *cett.*

ii DEMEA MICIO

DE. Ehem, opportúne: te ipsum quaérito.
MI. quid trístis es? *DE.* rogás me, ubi nobis Aéschinus
siét, quid tristis égo sim? *MI.* dixin hóc fore?
quid fécit? *DE.* quid ille fécerit? quem néque pudet
quicquám nec metuit quémquam neque legém putat
tenére se ullam. nam ílla quae antehac fácta sunt
omítto: modo quid désignauit? *MI.* quíd nam id est?
DE. forés ecfregit átque in aedis ínruit
aliénas; ipsum dóminum atque omnem fámiliam
mulcáuit usque ad mórtem; eripuit múlierem
quam amábat: clamant ómnes indigníssume
factum ésse. hoc adueniénti quot mihi, Mício,
dixére! in orest ómni populo. dénique,
si cónferendum exémplumst, non fratrém uidet
rei dáre operam, ruri ésse parcum ac sóbrium?
nullum húius simile fáctum. haec quom illi, Mício,
dicó, tibi dico: tú illum corrumpí sinis.
MI. homine ímperito númquam quicquam iniústiust,
qui nísi quod ipse fécit nil rectúm putat.
DE. quorsum ístuc? *MI.* quia tu, Démea, haec male iúdicas.
non ést flagitium, míhi crede, adulescéntulum
scortári neque potáre: non est; néque fores
ecfríngere. haec si néque ego neque tu fécimus,
non síit egestas fácere nos. tu núnc tibi
id laúdi ducis quód tum fecisti ínopia?
iniúriumst; nam si ésset unde id fíeret,
facerémus. et tu illúm tuom, si essés homo,
sinerés nunc facere, dúm per aetatém licet,

82, 83 ubi . . . quid *codd.*: ubi nobis Aeschinust? scin iam quid *Ritschl* 87 designauit *AE cum Donato*: dissignauit *cum Eugraphio codd. cett.* 96 Micio] mio *A* 99 sini *pro* nisi *A* 104 siid *A*: siuit Σ 107 homo *om. A*: *add.* A^2 108 seneres *A* licet $ABCEF^2G^2$: decet A^2DF^1GV

potiús quam, ubi te expectátum eiecissét foras,
aliéniore aetáte post facerét tamen.
DE. pro Iúppiter! tu homo ádigis me ad insániam.
non ést flagitium fácere haec adulescéntulum? *MI.* ah.
auscúlta, ne me optúndas de hac re saépius.
tuom fílium dedísti adoptandúm mihi;
is méus est factus: sí quid peccat, Démea,
mihi péccat; ego illi máxumam partém fero.
obsónat, potat, ólet unguenta: dé meo;
amat: dábitur a me argéntum, dum erit cómmodum;
ubi nón erit, fortásse excludetúr foras.
forés ecfregit: réstituentur; díscidit
uestém: resarciétur; est — dis grátia —
est únde haec fiant, ét adhuc non molésta sunt.
postrémo aut desine aút cedo quemuis árbitrum:
te plúra in hac re péccare ostendam. *DE.* eí mihi!
pater ésse disce ab íllis, qui ueré sciunt.
MI. natúra tu illi páter es, consiliís ego.
DE. tun cónsiliis quicquam? *MI.* áh, si pergis, ábiero.
DE. sicíne agis? *MI.* an ego tótiens de eadem re aúdiam?
DE. curaést mihi. *MI.* et mihi cúraest. uerum, Démea,
curémus aequam utérque partem: tu álterum,
ego item álterum; nam ambós curare própemodum
repóscere illum est quém dedisti. *DE.* ah, Mício!
MI. mihi síc uidetur. *DE.* quíd istic? si tibi istúc placet,
profúndat perdat péreat, nil ad me áttinet.
iam sí uerbum unum pósthac . . *MI.* rursum, Démea,
iráscere? *DE.* an non crédis? repeton quém dedi?
aegrést; alienus nón sum; si obsto . . em, désino.
unúm uis curem: cúro; et est dis grátia,
quom ita út uolo est. isté tuos ipse séntiet

121 et est dis gratia *A*: et *om.* Σ   122 est *scripsi*: et *codd.*   et . . . sunt A^2 *cum* Σ (molesta non sunt *E*): non *om.* *A*   127 consilii *AE*: consulis *cett.*   135 unum *A*: ullum Σ   136 repeto *A*   139 sesentiet *A*

postérius . . nolo in íllum grauius dícere. —
MI. nec níl neque omnia haéc sunt quae dicít: tamen
non níl molesta haec súnt mihi, sed osténdere
me aegré pati illi nólui; nam itást homo:
quom pláco, aduorsor sédulo et detérreo,
tamen uíx humane pátitur; uerum si aúgeam
aut étiam adiutor sim éius iracúndiae,
insániam profécto cum illo. etsi Aéschinus
non núllam in hac re nóbis facit iniúriam.
quam hic nón amauit méretricem? aut quoi nón dedit
aliquíd? postremo núper (credo iam ómnium
taedébat) dixit uélle uxorem dúcere.
sperábam iam deféruisse adulescéntiam:
gaudébam. ecce autem de íntegro! nisi quídquid est,
uolo scíre atque hominem cónuenire, si ápud forumst.

ACTVS II

SANNIO AESCHINVS (PARMENO) [BACCHIS?]

SA. Óbsecro, populáres, ferte mísero atque innocénti auxilium:
súbuenite inopi. *AE.* ótiose: núnciam ilico híc consiste.
quíd respectas? níl periclist: númquam, dum ego adero, híc te tanget.
SA. égo istam inuitis ómnibus . .
AE. quamquámst scelestus, nón committet hódie umquam iterum ut uápulet.
SA. Aéschine, audi, né te ignarum fuísse dicas meórum morum,

144 cum placo A^2 Σ : quod A

léno ego sum. *AE.* scio. *SA.* át ita, ut usquam fuít fide quisquam óptuma.
tú quod te postérius purges, hánc iniuriám mihi nolle
fáctam esse, huius non fáciam. crede hoc, égo meum ius pérsequar:
néque tu uerbis sólues umquam, quód mihi re male féceris.
nóui ego uostra haec 'nóllem factum: iús iurandum iniúria hac
dábitur te esse indígnum,' indignis quom égomet sim acceptús modis.
AE. ábi prae strenue ác fores aperi. *SA.* céterum hoc nilí facis?
AE. í intro nunciám tu. *SA.* enim non sinam. *AE.* áccede illuc, Pármeno;
nímium istuc abísti: hic propter húnc adsiste: em, síc uolo.
caue núnciam oculos á meis oculis quóquam demoueás tuos,
ne móra sit, si innuerím, quin pugnus cóntinuo in mala haéreat.
SA. istúc uolo ergo ipsum éxperiri. *AE.* em, sérua. omitte múlierem.
SA. o fácinus indignúm! *AE.* geminabit nísi caues. *SA.* ei miseró mihi!
AE. non ínnueram; uerum ín istam partem pótius peccató tamen.
i núnciam.— *SA.* quid hóc reist? regnumne, Aéschine, hic tu póssides?
AE. si póssiderem, ornátus esses éx tuis uirtútibus.

162 hancuriam *A*: in *add.* A^2: hanc mihi iniuriam *DG*: hanc iniuriam mihi *cett.* 165 *sic scripsi*: iusiur. dabitur te esse | indignum iniuria hac *codd.* 168 *Fleckeisen*: nunciam enim *A*: iam nunc tu (nunc tu iam *DG*) at enim Σ 171 pugnos *A* 173 o . . . mihi *A*: caues *est monosyll.*: *SA.* o miserum facinus. *AE.* geminabit nisi caues. *SA.* ei miseriam Σ

SA. quid tíbi rei mecumst? *AE.* níl. *SA.* quid? nostin quí sim? *AE.* non desídero.
SA. tetigín tui quicquam? *AE.* si áttigisses, férres infortúnium.
SA. qui tíbi magis licét meam habere, pró qua ego argentúm dedi?
respónde. *AE.* ante aedis nón fecisse erit mélius hic conuícium;
nam sí molestus pérgis esse, iam íntro abripiere átque ibi
usque ád necem operiére loris. *SA.* lóris liber? *AE.* síc erit.
SA. o hóminem inpurum! hicíne libertatem áiunt esse aequam ómnibus?
AE. si sátis iam debacchátus es, leno, aúdi si uis núnciam.
SA. egon débacchatus sum aútem an tu in me? *AE.* mítte ista atque ad rém redi.
SA. quam rém? quo redeam? *AE.* iámne me uis dícere id quod ad te áttinet?
SA. cupio, aéqui modo aliquíd. *AE.* uah, leno iníqua me non uólt loqui.
SA. lenó sum, perniciés communis, fáteor, adulescéntium,
periúrus, pestis; támen tibi a me núlla ortast iniúria.
AE. nam hercle étiam hoc restat. *SA.* ílluc quaeso rédi, quo coepisti, Aéschine.
AE. minís uiginti tú illam emisti (quaé res tibi uortát male!):
argénti tantum dábitur. *SA.* quid? si ego tíbi illam nolo uéndere,
cogés me? *AE.* minume. *SA.* námque id metui. *AE.* néque uendundam cénseo,
quae líberast; nam ego líberali illam ádsero causá manu.
nunc uíde utrum uis, argéntum accipere an caúsam meditarí tuam.

179 qui A^2 Σ : quid *A* 182 operire *A* 185 ista *A* Σ : istaec A^2
188 *Fleckeisen* : fateor *post* sum *habent codd.* 194 causamet manu *A*

delíbera hoc, dum ego rédeo, leno.— *SA*. pró supreme Iúppiter!
mínume miror qui ínsanire occípiunt ex iniúria.
dómo me eripuit, uérberauit; me ínuito abduxít meam;
hómini misero plús quingentos cólaphos infregít mihi.
ób malefacta haec tántidem emptam póstulat sibi trádier.
uérum enim quando béne promeruit, fíat: suom ius póstulat.
áge iam cupio, sí modo argentum réddat. sed ego hoc háriolor:
úbi me dixeró dare tanti, téstis faciet ílico
uéndidisse mé. de argento sómnium: 'mox; crás redi.'
íd quoque possum férre, modo si réddat, quamquam iniúriumst.
uérum cogito íd quod res est: quándo eum quaestum occéperis,
áccipiunda et mússitanda iniúria adulescéntiumst.
séd nemo dabít: frustra egomet mécum has rationés puto.

SYRVS SANNIO ii

SY. Tace, égomet conueniam ípsum: cupide accípiat iam faxo ác bene
dicát secum etiam esse áctum. quid istuc, Sánnio, est quod te aúdio
nesció quid concertásse cum ero? *SA*. númquam uidi iníquius
certátionem cómparatam, quam haéc hodie inter nós fuit:
ego uápulando, ille uérberando, usque ámbo defessí sumus.
SY. tua cúlpa. *SA*. quid facerem? *SY*. ádulescenti mórem gestum opórtuit.

205 modo si *Bentley*: si modo *codd.* 206 quaestum] questum *A* occeperis *Donatus*: inceperis *codd.* 209 ac *Fleckeisen*: atque etiam *codd.* (atque etiam *om. G*)

SA. qui pótui melius, quí hodie usque os praébui? *SY.* age, scis quíd loquar?
pecúniam in locó neclegere máxumum interdúmst lucrum. hui,
metuísti, si nunc dé tuo iure cóncessisses paúlulum [atque],
aduléscenti esses mórigeratus, hóminum homo stultíssume,
ne nón tibi istuc faéneraret. *SA.* égo spem pretio nón emo.
SY. numquám rem facies: ábi, inescare néscis homines, Sánnio.
SA. credo ístuc melius ésse; uerum ego númquam adeo astutús fui,
quin quídquid possem mállem auferre pótius in praeséntia.
SY. age, nóui tuom animúm: quasi iam usquam tíbi sint uigintí minae,
dum huic óbsequare! praéterea autem te áiunt proficiscí Cyprum, *SA.* hem!
SY. coemísse hinc quae illuc uéheres multa, náuem conductam: hóc scio,
animús tibi pendet. úbi illinc, spero, rédieris tamen, hóc ages.
SA. nusquám pedem. perii hércle: hac illi spe hóc inceperúnt. *SY.* timet:
iniéci scrupulum hómini. *SA.* o scelera! illúd uide,
ut in ípso articulo oppréssit! emptae múlieres
complúres et item hinc ália quae portó Cyprum.
nisi eo ád mercatum uénio, damnum máxumumst.
nunc si hóc omitto ac túm agam ubi illinc rédiero,

217 atque *secl. Fleckeisen* 220 *Bothe*: nescis inescare *codd.* 222 in *om. A* 223 tanti *pro* iam *Fleckeisen qui om.* age 226 ubi illim, ut spero, rediero, tum tu hoc ages *Fleckeisen* 232 actum *codd. et Donatus*

nil ést: refrixerít res: 'nunc demúm uenis?
quor pássu's? ubi eras?' út sit satius pérdere
quam aut núnc manere tám diu aut tum pérsequi.
SY. iamne énumerasti id quód ad te rediturúm putes?
SA. hocine íllo dignumst? hócine incipere Aéschinum,
per oppréssionem ut hánc mi eripere póstulet!
SY. labáscit. unum hoc hábeo: uide si sátis placet:
potiús quam uenias ín periclum, Sánnio,
seruésne an perdas tótum, diuiduóm face;
minás decem conrádet alicunde. *SA.* eí mihi!
etiám de sorte núnc uenio in dubiúm miser?
pudét nil? omnis déntis labefecít mihi;
praetérea colaphis túber est totúm caput:
etiam ínsuper defraúdat? nusquam abeo. *SY.* út lubet:
num quíd uis quin abeam? *SA.* ímmo hercle hoc quaesó, Syre:
ut ut haéc sunt acta, pótius quam litís sequar,
meum míhi reddatur, sáltem quanti emptást, Syre.
scio te ántehac non esse úsum amicitiá mea:
memorém me dices ésse et gratum. *SY.* sédulo
faciám. sed Ctesiphónem uideo: laétus est
de amíca. *SA.* quid quod te óro? *SY.* paulispér mane.

CTESIPHO SANNIO SYRVS iii

CT. Abs quíuis homine, quóm est opus, benefícium accipere gaúdeas;
uerum énim uero id demúm iuuat, si quem aéquomst facere is béne facit.
o fráter frater, quíd ego nunc te laúdem? satis certó scio,

235 quam aut hic nunc *BCEFP*: quam hic nunc *DG* tum Σ: cum *A* 239 si *om.* *A*: *add.* A^2 240 periculum *A* 250 *Fleckeisen*: te non usum antehac *A*: te non esse usum antehac A^2 Σ

numquam íta magnifice quícquam dicam, id uírtus quin superét tua.
itaque únam hanc rem me habére praeter álios praecipuam árbitror,
fratrem hómini nemini ésse primarum ártium magis príncipem.
SY. o Ctésipho. *CT.* o Syre, Aéschinus ubist? *SY.* éllum, te exspectát domi. *CT.* hem!
SY. quid est? *CT.* quíd sit? illius ópera, Syre, nunc uíuo. festiuóm caput,
qui quom ómnia sibi póst putarit ésse prae meo cómmodo,
maledícta, famam, meúm laborem et péccatum in se tránstulit.
nil póte supra. quid nám foris crepuit? *SY.* máne, mane: ipse exít foras.

iv AESCHINVS CTESIPHO SYRVS SANNIO

AE. Vbist ílle sacrilegús? *SA.* me quaerit. núm quid nam ecfert? óccidi:
nil uídeo. *AE.* ehem opportúne: te ipsum quaéro: quid fit, Ctésipho?
in tútost omnis rés: omitte uéro tristitiém tuam.
CT. ego illam hércle uero omítto, qui equidem te hábeam fratrem: o mi Aéschine!
o mí germane! ah, uéreor coram in ós te laudare ámplius,
ne id ádsentandi mágis quam quo habeam grátum facere exístumes.

259 frater *A* 262 qui quom omnia *Dziatzko*: qui ignominia *A*: qui omnia Σ putarit *codd.*: putauit *uolg.* 263 laborem *Nonius*: amorem *codd.* 264 pote *Donatus*: potest *codd.* 268 illam . . . uero A^2: hercle *om.* *A*: illam facile hercle uero *D*: illam facile uero *cett.* qui equidem *scripsi*: qui quidem *codd.*

AE. age inépte, quasi nunc nón norimus nós inter nos, Ctésipho!
hoc míhi dolet, nos séro rescisse ét rem paene in eúm locum
redísse, ut si omnes cúperent tibi nil póssent auxiliárier.
CT. pudébat. *AE.* ah, stultítiast istaec, nón pudor. tam ob páruolam
rem paéne e patria! túrpe dictu. deós quaeso ut istaec próhibeant.
CT. peccáui. *AE.* quid aït tándem nobis Sánnio? *SY.* iam mítis est.
AE. ego ád forum ibo, ut húnc absoluam; tu *i* íntro ad illam, Ctésipho.
SA. Syre, ínsta. *SY.* eamus; námque hic properat ín Cyprum. *SA.* non tám quidem,
quam uís: etiam maneo ótiosus híc. *SY.* reddetur: né time.
SA. at ut ómne reddat. *SY.* ómne reddet; táce modo ac sequere hác. *SA.* sequor. —
CT. heus heús, Syre. *SY.* quid est? *CT.* óbsecro te hercle, hóminem istum inpuríssumum
quam prímum absoluitóte, ne, si mágis inritatús siet,
aliqua ád patrem hoc permánet atque ego túm perpetuo périerim.
SY. non fíet, bono animo és: tu cum illa te íntus oblecta ínterim
et léctulos iube stérni nobis ét parari cétera.
ego iám transacta ré conuortam mé domum cum obsónio.
CT. ita quaéso. quando hoc béne successit, hílare hunc sumamús diem.

272 *Fleckeisen*: nos paene sero scisse et paene in eum locum *codd.*: nos paene sero scisse et in eum rem locum *Bentl.* 278 non *Madvig*: ne *codd.* 279 quam uis *Donatus*: quamuis *codd.* 281 te *om.* A^2DEFG 284 te intus] intus te *A* 287 hilare *Paumier*: hilarem *codd.*: *sed* hilaris *ap. Ter. non reperitur*

ACTVS III

SOSTRATA CANTHARA

SO. Óbsecro, mea nútrix, quid nunc fíet? *CA.* quid fiát rogas?
recte édepol spero. *SO.* módo dolores, méa tu, occipiunt prímulum.
CA. iam núnc times, quasi númquam adfueris, númquam tute pépereris?
SO. miserám me! neminem hábeo, solae súmus; Geta autem hic nón adest,
néc quem ad obstetrícem mittam, néc qui accersat Aéschinum.
CA. pól is quidem iam hic áderit; nam numquam únum intermittít diem
quin sémper ueniat. *SO.* sólus mearum míseriarumst rémedium.
CA. é re nata mélius fieri haud pótuit quam factúmst, era,
quándo uitium oblátumst, quod ad illum áttinet potíssumum,
tálem, tali ingénio atque animo, nátum ex tanta fámilia.
SO. íta pol est ut dícis: saluos nóbis deos quaeso út siet.

ii GETA SOSTRATA CANTHARA

GE. Nunc íllud est, quom, si ómnia omnes súa consilia cónferant
atque huíc malo salútem quaerant, aúxili nil ádferant,
quod míhique eraeque fíliaeque erílist. uae miseró mihi!

289 *Cantharae uerba continuat A*: modo . . . primulum *Sostratae tribuont alii codd.* 290 iamnum *A* 297 ingenio *Bentley*: genere *codd.* 300 auxilii *A*

tot rés repente círcumuallant se únde emergi nón potest:
uís egestas íniustitia sólitudo infámia.
hócine saeclum! o scélera, o genera sácrilega, o hominem ínpium!
SO. me míseram! quid nam est quód sic uideo tímidum et properantém Getam?
GE. quem néque fides neque iús iurandum néque illum misericórdia
représsit neque refléxit neque quod pártus instabát prope,
quoi míserae indigne pér uim uitium obtúlerat. *SO.* non intéllego
sátis quae loquitur. *CA.* própius obsecro áccedamus, Sóstrata. *GE.* ah,
me míserum! uix sum cómpos animi, ita árdeo iracúndia.
nil ést quod malim quam íllam totam fámiliam dari mi óbuiam,
ut ego hánc iram in eos éuomam omnem, dum aégritudo haec ést recens.
[satís mihi id habeam súpplici, dum illós ulciscar *meó* modo.]
seni ánimam primum exstínguerem ipsi, qui íllud produxít scelus;
tum autém Syrum inpulsórem, uah, quibus íllum lacerarém modis!
sublímen medium arríperem et capite prónum in terra státuerem,
ut cérebro dispergát uiam.
ádulescenti ipsi ériperem oculos, póst haec praecipitém darem.
céteros ruerem ágerem raperem túnderem et prostérnerem.
sed césso eram hoc malo ínpertire própere? *SO.* reuocemús: Geta. *GE.* hem,

308 indignae *A* 309 satius quae loquitur *A*: satis quae loquatur A^2Σ proprius *A* 312 iram hanc Σ eos *duplicat A* 313 *proscripsit Guyet* 316 sublimen *Fleckeisen*: sublimem *codd.* pronum *Paumier*: *om. A*: primum Σ

quísquis es, sine me. *SO.* égo sum Sostrata. *GE.* úbi east? te ipsam quaérito,
te éxspecto; oppido ópportune te óbtulisti mi óbuiam.
éra . . *SO.* quid est? quid trépidas? *GE.* ei mi! *CA.* quíd festinas, mí Geta?
ánimam recipe. *GE.* prórsus . . *SO.* quíd istuc 'prórsus' ergost? *GE.* périimus.
áctumst. *SO.* eloquere [ergo], óbsecro te, quíd sit? *GE.* iam . . *SO.* quid 'iám,' Geta?
GE. Aéschinus . . *SO.* quid is érgo? *GE.* alienus ést ab nostra fámilia. *SO.* hem!
périi. qua re? *GE.* amáre occepit áliam. *SO.* uae miseraé mihi!
GE. néque id occulte fért: a lenone ípsus eripuít palam.
SO. sátine hoc certumst? *GE.* cértum. hisce oculis égomet uidi, Sóstrata. *SO.* ah,
me míseram! quid iam crédas? aut quoi crédas? nostrumne Aéschinum,
nostrám uitam omnium, ín quo nostrae spés opesque omnés sitae
erant! quí sine hac iurábat se unum númquam uicturúm diem!
qui se ín sui gremió positurum púerum dicebát patris,
ita óbsecraturum út liceret hánc sibi uxorem dúcere!
GE. era, lácrumas mitte ac pótius quod ad hanc rem ópus est porro próspice:
patiámurne an narrémus quoipiam? *CA.* aú au, mi homo, sánun es?
an hoc próferendum tíbi uidetur úsquam [esse]? *GE.* mi equidem nón placet.

321 es *et* me *om. A* 324 periimus *edd. ant.*: perimus (*solito errore*) *codd.* 325 ergo *habent ADG*: *om. cett.* 329 certum hisce Σ: certum his *A*: certe his A^2 330 iam credas Σ: credasam *A*: credas iam A^1 334 Σ: si *A*: se *Umpfenbach et uolg.* 337 *Bentley*: usquam esse *A*: esse usquam Σ mi equidem *scripsi*: mihi quidem *codd.*

iam prímum illum alieno ánimo a nobis ésse res ipsa índicat.
nunc si hóc palam proférimus, ille infítias ibit, sát scio:
tua fáma et gnatae uíta in dubium uéniet. tum si máxume
fateátur, quom amet áliam, non est útile hanc illí dari.
quaprópter quoquo pácto tacitost ópus. *SO.* ah, minume géntium:
non fáciam. *GE.* quid ages? *SO.* próferam. *CA.* hem, mea Sóstrata, uide quám rem agas.
SO. peióre res locó non potis est ésse quam in quo núnc sitast.
primum índotatast; túm praeterea, quaé secunda ei dós erat,
periít: pro uirginé dari nuptum nón potest. hoc rélicuomst:
si infítias ibit, téstis mecum est ánulus quem amíserat.
postrémo quando ego cónscia mihi sum á me culpam esse hánc procul,
neque prétium neque rem ullam íntercessisse ílla aut me indignám, Geta,
expériar. *GE.* quid istic? cédo, ut melius dícis. *SO.* tu quantúm potes
abi atque Hégioni cógnato eius rem énarrato omnem órdine;
nam is nóstro Simuló fuit summus ét nos coluit máxume.
GE. nam hercle álius nemo réspicit nos. *SO.* própera tu, mea Cánthara,
curre, óbstetricem accérse, ut quom opus sit ne ín mora nobís siet.

339 ille *om. A* ad scio A^2: sat *om. A* 344 potis est *Faërnus*: potest *codd.* sitast A^2: siest *A* 347 amiserat *BCFGP*: miserat *A*: amiserat ipse *D*: ipse amiserat *E* 349 illam aut me A^2BCDE: illumaute *A* 350 cedo *Bentley*: accedo *codd.* dicis *Priscianus*: dicas *codd.* 351 ordinem *A* 353 nam A^2: cum *A* respiciet *A*

iii DEMEA SYRVS

DE. Dispérii! Ctesiphónem audiui fílium
uná fuisse in ráptione cum Aéschino.
id mísero restat míhi mali, si illúm potest,
qui aliquoí reist etiam, eum ád nequitiem addúcere.
ubi ego íllum quaeram? crédo abductum in gáneum
aliquó: persuasit ílle inpurus, sát scio.
sed eccúm Syrum ire uídeo: iam hinc scibo úbi siet.
atque hércle hic de grege íllost: si me sénserit
eum quaéritare, númquam dicet cárnufex.
non óstendam id me uélle. *SY.* omnem rem módo seni
quo pácto haberet énarramus órdine:
nil quícquam uidi laétius. *DE.* pro Iúppiter,
hominís stultitiam! *SY.* cónlaudauit fílium;
mihi, qui íd dedissem cónsilium, egit grátias.
DE. disrúmpor! *SY.* argentum ádnumerauit ílico;
dedít praeterea in súmptum dimidiúm minae;
id dístributum sáne est ex senténtia. *DE.* hem,
huic mándes, si quid récte curatúm uelis.
SY. ehem Démea, haud aspéxeram te. quíd agitur?
DE. quid agátur? uostram néqueo mirarí satis
ratiónem. *SY.* est hercle inépta; ne dicám dolo [atque]
absúrda. piscis céteros purgá, Dromo;
gongrum ístum maxumum ín aqua sinito lúdere
tantísper: ubi ego rédiero, exossábitur;
prius nólo. *DE.* haecin flagítia! *SY.* mi equidem nón placent,
et clámo saepe. sálsamenta haec, Stéphanio,
fac mácerentur púlchre. *DE.* di uostrám fidem!

360 sas scio A^2: sat *om. A* 365 enarramus *A*: enarrauimus A^2 372 *hic uersus Phormioni 689 iterum obtruditur* 375 atque *secl. Fleckeisen* 377 gongrum *AD* 379 haecin *Fleckeisen*: haecine *codd.* mi equidem *scripsi*: mihi quidem *codd.*

utrúm studione id síbi habet an laudí putat
fore, sí perdiderit gnátum? uae miseró mihi!
uidére uideor iám diem illum, quom hínc egens
profúgiet aliquo mílitatum. *SY.* o Démea,
istúc est sapere, nón quod ante pedés modost
uidére, sed etiam ílla quae futúra sunt
prospícere. *DE.* quid? istaec iám penes uos psáltriast?
SY. ellam íntus. *DE.* eho, an domíst habiturus? *SY.* crédo, ut est
deméntia. *DE.* haecin fíeri! *SY.* inepta lénitas
patris ét facilitas práua. *DE.* fratris mé quidem
pudét pigetque. *SY.* nímium inter uos, Démea,
(non quía ades praesens díco hoc) pernimium ínterest.
tu, quántus quantu's, níl nisi sapiéntia es,
ille sómnium. *num* síneres uero illúm tuom
facere haéc? *DE.* sinerem illum? aut nón sex totis ménsibus
prius ólfecissem quám ille quicquam coéperet?
SY. uigiléntiam tuam tú mihi narras? *DE.* síc siet
modo ut núnc est, quaeso. *SY.* ut quísque suom uolt ésse, itast.
DE. quid eúm? uidistin hódie? *SY.* tuomne fílium?
abigam húnc rus. iam dudum áliquid ruri agere árbitror.
DE. satin scís ibi esse? *SY.* oh, qui égomet produxi. *DE.* óptumest:
metuí ne haereret híc. *SY.* atque iratum ádmodum.
DE. quid aútem? *SY.* adortust iúrgio fratrem ápud forum
de psáltria ista. *DE.* ain uéro? *SY.* uah, nil réticuit;
nam ut númerabatur fórte argentum, intéruenit

383 A^2 Σ: fores si *A* 391 facilitas *DEGF*^{2}*P*^{2}: facultas *ABC* 394 quantus quantus *codd.* 395 futilis (futtilis) *ante* somnium *habent* (*praeter* C^1 *et P*) Σ num *add. Klette* illum tuum *A*: illum tu tuum *uel* tu illum tuum Σ 396 sinerem A^1: sinere *A* 397 coeperet $G^2D^2F^2$: coeperit *ABPC*^{2}: ceperit C^1 405 ista *Fleckeisen*: istac *codd.* uah *codd.*: istac . . . ah *Bothe et uolg.*

homo de ínprouiso: coépit clamare 'o Aéschine,
haecín flagitia fácere te! haec te admíttere
indígna genere nóstro!' *DE.* oh, lacrumo gaúdio!
SY. 'non tu hóc argentum pérdis, sed uitám tuam.'
DE. saluós sit, spero. est símilis maiorúm suom. *SY.* hui!
DE. Syre, praéceptorum plénust istorum ílle. *SY.* phy!
domi hábuit unde dísceret. *DE.* fit sédulo:
nil praétermitto; cónsuefacio; dénique
inspícere tamquam in spéculum in uitas ómnium
iubeo átque ex aliis súmere exemplúm sibi:
'hoc fácito.' *SY.* recte sáne. *DE.* 'hoc fugito.' *SY.* cállide.
DE. 'hoc laúdist.' *SY.* istaec rés est. *DE.* 'hoc uitió datur.'
SY. probíssume. *DE.* porro aútem . . *SY.* non hercle ótiumst
nunc mi aúscultandi. píscis ex senténtia
nactús sum: ei mihi ne córrumpantur caútiost;
nam id nóbis tam flagítiumst quam illa, Démea,
non fácere uobis quaé modo dixti; et quód queo
consémis ad eundem ístunc praecipió modum:
'hoc sálsumst, hoc adústumst, hoc lautúmst parum;
illúd recte: iterum síc memento.' sédulo
moneó quae possum pró mea sapiéntia:
postrémo tamquam in spéculum in patinas, Démea,
inspícere iubeo et móneo quid facto úsus sit.
inépta haec esse nós quae facimus séntio;
uerúm quid facias? út homost, ita morém geras.
num quíd uis? *DE.* mentem uóbis meliorém dari.
SY. tu rús hinc ibis? *DE.* récta. *SY.* nam quid tu híc agas,
ubi sí quid bene praecípias, nemo obtémperet? —
DE. ego uéro hinc abeo, quándo is quam ob rem huc uéneram
rus ábiit: illum cúro unum, ille ad me áttinet:

409 gaudia *A* 412 plenus es *A* 415 inuitast omnium *A* 416 exemplum] simplum *A* 417 facio *A* 422 quam] nam *A* 436 attinet] admeat *A*

quando íta uolt frater, de ístoc ipse uíderit.
sed quís illic est quem uídeo procul? estne Hégio
tribúlis noster? sí satis cerno, is est hércle. uah,
homo amícus nobis iam índe a puero! o dí boni,
ne illíus modi iam nóbis magna cíuium
penúriast antíqua [homo] uirtute ác fide!
haud cíto mali quid órtum ex hoc sit públice.
quam gaúdeo, ubi etiam húius generis réliquias
restáre uideo! ah, uíuere etiam núnc lubet.
oppériar hominem hic, út salutem et cónloquar.

HEGIO DEMEA GETA (PAMPHILA) iv

HE. Pro di ínmortales, fácinus indignúm, Geta!
quid nárras? *GE.* sic est fáctum. *HE.* ex illan fámilia
tam inlíberale fácinus esse ortum! o Aéschine,
pol haúd paternum istúc dedisti! *DE.* uídelicet
de psáltria hac audíuit: id illi núnc dolet
aliéno; pater eius níli pendit. eí mihi,
utinam híc prope adesset álicubi atque audíret haec!
HE. nisi fácient quae illos aéquomst, haud sic aúferent.
GE. in té spes omnis, Hégio, nobís sitast:
te sólum habemus, tú es patronus, tú pater:
illé tibi moriens nós commendauít senex:
si déseris tu, périimus. *HE.* caue díxeris:
neque fáciam neque me sátis pie posse árbitror.
DE. adíbo. saluere Hégionem plúrimum
iubeo. *HE.* óh, te quaerebam ípsum: salue, Démea.
DE. quid aútem? *HE.* maior fílius tuos Aéschinus,
quem frátri adoptandúm dedisti, néque boni

437 A^2: ita uos ita uolt *A* 439 *Fleckeisen*: tribunus *A* is $A^2\Sigma$: bis *A* 441 neque illius *A* 442 homo *sustulit Guyet* 445 ah *Fleckeisen*: uah *codd.*: *om. edd. plerique* 448 illan *edd. ant.*: illam *A*: illa *E* 452 *A*: pater est A^2: pater is Σ nihil AD^1G: nihili *cett.* 458 perimus *codd.* dextris *A*

neque líberalis fúnctus officiúmst uiri.
DE. quid istúc est? *HE.* nostrum amícum noras Símulum
aequálem? *DE.* quid ni? *HE.* fíliam eius uírginem
uitiáuit. *DE.* hem! *HE.* mane: nón dum audisti, Démea,
quod ést grauissumum. *DE.* án quicquam est etiam ámplius?
HE. uero ámplius; nam hoc quídem ferundum aliquó modost:
persuásit nox amór uinum adulescéntia:
humánumst. ubi scit fáctum, ad matrem uírginis
uenit ípsus ultro lácrumans orans óbsecrans
fidém dans, iurans se íllam ducturúm domum.
ignótumst, tacitumst, créditumst. uirgo éx eo
compréssu grauida fáctast: mensis [hic] décumus est:
ille bónus uir nobis psáltriam, si dís placet,
paráuit quicum uíuat; illam déserit.
DE. pro cérton tu istaec dícis? *HE.* mater uírginis
in médiost, ipsa uírgo, res ipsa, híc Geta
praetérea, ut captus ést seruorum, nón malus
neque inérs: alit illas, sólus omnem fámiliam
susténtat: hunc abdúce, uinci, quaére rem.
GE. immo hércle extorque, nísi ita factumst, Démea.
postrémo non negábit: coram ipsúm cedo.
DE. pudét: nec quid agam néque quid huic respóndeam
sció. [*PA.*] miseram me, dífferor dolóribus!
Iunó Lucina, fér opem! serua me óbsecro! *HE.* hem!
num nam ílla quaeso párturit? *GE.* certe, Hégio. *HE.* em,
illaéc fidem nunc uóstram inplorat, Démea:
quod uós uis cogit íd uoluntate ímpetret.
haec prímum ut fiant deós quaeso, ut uobís decet.
sin áliter animus uóster est, ego, Démea,

464 *A*: est officium $A^2\Sigma$ 468 Σ: quid *A* 475 hic *sustulit Bentley* 478 certon] certo *A* 480 malum *A* 490 *ACD*: ius *cett.*

summá ui defendam hánc atque illum mórtuom.
cognátus mihi erat; úna a pueris páruolis
sumus éducti; una sémper militiae ét domi
fuimús; paupertatem úna pertulimús grauem.
quaprópter nitar, fáciam, experiar, dénique
animám relinquam pótius quam illas déseram.
quid míhi respondes? *DE.* frátrem conueniam, Hégio.
HE. sed, Démea, hoc tu fácito cum animo cógites:
quam uós facillume ágitis, quam estis máxume
poténtes dites fórtunati nóbiles,
tam máxume uos aéquo animo aequa nóscere
opórtet, si uos uóltis perhiberí probos.
DE. redíto: fient quaé fieri aequomst ómnia.
HE. decét te facere. Géta, duc me intro ad Sóstratam.—
DE. non me índicente haec fíunt: utinam hic sít modo
defúnctum! uerum nímia illaec licéntia
profécto euadet ín aliquod magnúm malum.
ibo ác requiram frátrem, ut in eum haec éuomam.

HEGIO v

Bono ánimo fac sis, Sóstrata, et istam quód potes
fac cónsolere. ego Mícionem, si ápud forumst,
conuéniam atque ut res géstast narrabo órdine:
si est *ís* facturus út sit officiúm suom,
faciát; sin aliter de hác re est eius senténtia,
respóndeat mi, ut quíd agam quam primúm sciam.

495 *Faërnus*: educati *codd.* 499 *post hunc uersum Phorm. u. 461 interpolant Σ: eundem uersum Bembino adscripsit* A^2 507 fient *A* 514 is *add. Fleckeisen*: si est *codd.*: si itast *Bentley*

ACTVS IV

i CTESIPHO SYRVS

CT. Aín patrem hinc abísse rus? *SY.* iam dúdum. *CT.* dic sodés. *SY.* apud uillamst:
núnc quom maxume óperis aliquid fácere credo. *CT.* utinám quidem!
quod cúm salute eius fíat, ita se défetigarít uelim
ut tríduo hoc perpétuo prorsum e lécto nequeat súrgere.
SY. ita fíat, et istoc síqui potis est réctius. *CT.* ita; nam húnc diem
miseré nimis cupio, ut coépi, perpetuom ín laetitia dégere;
et íllud rus nulla ália causa tám male odi, nísi quia propest: quód si abesset lóngius,
príus nox oppressísset illi quam húc reuorti pósset iterum.
núnc ubi me illic nón uidebit, iam húc recurret, sát scio:
rogitábit me ubi fúerim: 'ego hodie tóto non uidí die.'
quid dícam? *SY.* nilne in méntemst? *CT.* numquam quícquam. *SY.* tanto néquior.
cliéns amicus hóspes nemost uóbis? *CT.* sunt: quid póstea?
SY. hisce ópera ut data sit? *CT.* quaé non data sit? nón potest fierí. *SY.* potest.
CT. intérdius; sed si híc pernocto, caúsae quid dicám, Syre?
SY. uah, quám uellem etiam nóctu amicis óperam mos essét dari!
quin tu ótiosus ésto: ego illius sénsum pulchre cálleo.
quom féruit maxumé, tam placidum quási ouem reddo. *CT.* quó modo?

521 qui *A* : quid Σ 522 nimis *add. Donatus*: *om* Σ: miser uiuos cupio *A* ut ut coepi *A* 523–4 *in A uersus 523 exit in* propest 525 illi *A* : illic Σ 527 *A* : quem ego hodie Σ : ego hoc te *Krausse et uolg.* 528 mentem *A* : mente Σ 530 data sit] datast *A* 531 *A* : interdiu Σ 533 esto *A* : es A^2Σ 534 *A* : feruet Σ quam *ABCEP* : quasi *cett.*

SY. laudári per te audít lubenter: fácio te apud illúm deum.
uirtútes narro. *CT.* meás? *SY.* tuas: homini ílico lacrumaé cadunt
quasi púero gaudio. ém tibi autem! *CT.* quíd nam est? *SY.* lupus in fábula.
CT. pater ést? *SY.* *is* ipsust. *CT.* Sýre, quid agimus? *SY.* fúge modo intro, ego uídero.
CT. si quíd rogabit, núsquam tu me: audístin? *SY.* potine ut désinas?

DEMEA CTESIPHO SYRVS ii

DE. Né ego homo sum infélix: [primum] fratrem núsquam inuenio géntium;
praéterea autem, dum íllum quaero, a uílla mercennárium
uídi: is filiúm negat esse rúri. nec quid agám scio.
CT. Sýre. *SY.* quid est? *CT.* men quaérit? *SY.* uerum. *CT.* périi. *SY.* quin tu animó bono es.
DE. quíd hoc, malum, infelícitatis? néqueo satis decérnere;
nísi me credo huic ésse natum reí, ferundis míseriis.
prímus sentió mala nostra, prímus rescisco ómnia,
prímus porro obnúntio; aegre sólus si quid fít fero.
SY. rídeo hunc: primum aít se scire: is sólus nescit ómnia.
DE. núnc redeo: si fórte frater rédierit uisó. *CT.* Syre,
óbsecro, uide ne ílle huc prorsus se ínruat. *SY.* etiám taces?
égo cauebo. *CT.* númquam hercle hodie ego ístuc committám tibi;
nám me iam in cellam áliquam cum illa cóncludam: id tutíssumumst.
SY. áge, tamen ego hunc ámouebo.—*DE.* séd eccum sceleratúm Syrum.

535 *Spengel* (perlubenter *in tmesi est*) laudarier *codd.* 538 *Bentley*: ipsest *A*: ipsus *uel* ipsus est Σ 540 primum *sustulit G. Hermann*

SY. nón hercle hic qui uólt durare quísquam, si sic fít, potest.
scíre equidem uoló quot mihi sint dómini. quae haec est míseria!
DE. quíd ille gannit? quíd uolt? quid aïs, bóne uir? est fratér domi?
SY. quíd, malum, 'bone uír' mihi narras? équidem perii. *DE.* quíd tibist?
SY. rógitas? Ctesiphó me pugnis míserum et istam psáltriam
úsque occidit. *DE.* hém, quid narras? *SY.* ém uide ut discidít labrum.
DE. quam ób rem? *SY.* me inpulsóre hanc emptam esse aít. *DE.* non tu eum rus hínc modo
próduxe aibas? *SY.* fáctum; uerum uénit post insániens:
níl pepercit. nón puduisse uérberare hominém senem!
quem égo modo puerúm tantillum in mánibus gestauí meis.
DE. laúdo: Ctesiphó, patrissas: ábi, uirum te iúdico.
SY. laúdas? ne ille cóntinebit pósthac, si sapiét, manus.
DE. fórtiter! *SY.* perquám, quia miseram múlierem et me séruolum,
quí referire nón audebam, uícit: hui, perfórtiter!
DE. nón potuit meliús. idem quod ego séntit te esse huic reí caput.
séd estne frater íntus? *SY.* non est. *DE.* úbi illum inueniam cógito.
SY. scío ubi sit, uerum hódie numquam mónstrabo. *DE.* hem, quid aïs? *SY.* ita.
DE. dímminuetur tíbi quidem iam cérebrum. *SY.* at nomen néscio
íllius hominis, séd locum noui úbi sit. *DE.* dic ergó locum.
SY. nóstin porticum ápud macellum hac deórsum? *DE.* quid ni nóuerim?

554 qui uolt *Nonius*: quidem *codd.*: quidem perdurare *Bentley* 560 ait esse *A* 561 post *om. A* 567 referinon *A* 568 sentit A^2: sensit *cum A cett.* 573 hac D^2: hanc *cett.*: hic *Donatus*

SY. praéterito hac récta platea súrsum. ubi eo uéneris,
clíuos deorsum uórsum est: hac te praécipitato. póstea
ést ad hanc manúm sacellum: ibi ángiportum própter est.
DE. quód nam? *SY.* illi ubi etiám caprificus mágna est. *DE.* noui. *SY.* hac pérgito.
DE. íd quidem angipórtum non est péruium. *SY.* uerum hércle. uah,
cénsen hominem me ésse? erraui: in pórticum rursúm redi:
sáne hac multo própius ibis ét minor est errátio.
scín Cratini huius dítis aedis? *DE.* scío. *SY.* ubi eas praetérieris,
ád sinistram hac récta platea; ubi ád Dianae uéneris,
íto ad dextram. príus quam ad portam uénias, apud ipsúm lacum
ést pistrilla et éxaduorsum fábrica: ibist. *DE.* quid íbi facit?
SY. léctulos in sóle ilignis pédibus faciundós dedit.
DE. úbi potetis uós: bene sane! séd cesso ad eum pérgere? —
SY. í sane: ego te exércebo hodie, ut dígnus es, silicérnium.
Aéschinus odióse cessat: prándium corrúmpitur;
Ctésipho autem in amórest totus. égo iam prospiciám mihi:
nám iam abibo atque únum quicquid, quód quidem erit bellíssumum,
cárpam et cyathos sórbilans paulátim hunc producám diem.

Micio Hegio iii

MI. Ego in hác re nil repério, quam ob rem laúder tanto opere, Hégio:
meum offícium facio: quód peccatum a nóbis ortumst córrigo.
nisi sí me in illo crédidisti esse hóminum numero, qui íta putant,

575 uorsum Σ: *om.* *A*: uorsus *Dziatzko qui* te *omittit.* 577 quonam *A* illi *edd. ant.*: illic *codd.* 584 Σ: pistrilla ei aduorsum *A*: eï exaduorsum *Fleckeisen* 585 *codd.*: illi salignis *Fleckeisen*

sibi fíeri iniuriam últro, si quam fécere ipsi expóstules,
et últro accusant : íd quia non est á me factum, agis grátias ?
HE. ah, mínume : numquam te áliter atque es *ésse* animum induxí meum.
sed quaéso ut una mécum ad matrem uírginis eas, Mício,
atque ístaec eadem quaé mihi dixti túte dicas múlieri :
suspícionem hanc própter fratrem *esse* : eíus esse illam psáltriam.
MI. si ita aéquom censes aút si ita opus est fácto, eamus. *HE.* béne facis :
nam et ílli *ita* animum iám releuabis, quaé dolore ac míseria
tabéscit, et tuom offícium fueris fúnctus ; sed si alitér putas,
egomét narrabo quaé mihi dixti. *MI.* ímmo ego ibo. *HE.* béne facis :
omnés, quibus res sunt mínus secundae, mágis sunt nescio quó modo
suspíciosi : ad cóntumeliam ómnia accipiúnt magis :
proptér suam inpoténtiam se sémper credunt lúdier.
quaprópter te ipsum púrgare ipsi córam placabílius est.
MI. et récte et uerum dícis. *HE.* sequere me érgo hac intro. *MI.* máxume.

iv AESCHINVS

Discrúcior animi :
hocíne de inprouisó mali mihi óbici tántum
út neque quid mé faciam néc quid agam certúm sit !
mémbra metu débilia súnt ; animus timóre
óbstipuit ; péctore consístere nil cónsili quit.

597 esse *ins. Madvig* : in animum *codd.* 600 *Bentley* : fratrem eius se et illam *A* : fratrem eius isse et illam A^2 : fratrem eius esse et illam Σ 602 ita *add. Umpfenbach* (*Anal. p.* 19), *qui* (*ibidem*) *uu. 600, 601 proscribit* 603 tuo officio *codd.* : *sed* fungi *ap. Ter. semper cum accusatiuo coniungitur* 607 *Bentley* : claudier *codd. fort. recte cf. Andr.* 573 : caluier *Faërnus* 611 sit *Dziatzko* : siet *codd.*

uah, quó modo hac me expédiam turba? tánta nunc
suspício de me íncidit;
néque ea inmerito: Sóstrata
crédit mihi me psáltriam hance emísse; id anus mi indícium fecit:
nám ut hinc forte ad óbstetricem erat míssa, ubi eam uidi, ílico
accédo, rogito Pámphila quid agát, iam partus ádsiet,
eon óbstetricem accérsat. illa exclámat 'abi, abi! iam, Aéschine,
satis diú dedisti uérba; sat adhuc túa nos frustratást fides.'
"hem, quíd istuc obsecro" ínquam "est?" 'ualeas, hábeas illam quaé placet.'
sensi ílico id illas súspicari, séd me reprehendí tamen,
ne quíd de fratre gárrulae illi dícerem ac fierét palam.
núnc quid faciam? dícam fratris ésse hanc? quod minumést opus
úsquam ecferri. ac mítto: fieri pótis est ut ne qua éxeat.
íd ipsum metuo ut crédant: tot concúrrunt ueri símilia:
égomet rapui ipse; égomet solui argéntum; ad me abductást domum.
haéc adeo mea cúlpa fateor fíeri. non me hanc rém patri,
út ut erat gesta, índicasse! exórassem ut eam dúcerem.
céssatum usque adhúc est: nunc porro, Aéschine, expergíscere!
núnc hoc primumst: ád illas ibo, ut púrgem me. accedam ád fores.
périi: horresco sémper ubi pultáre hasce occipió miser.
heús heus! Aeschinús ego sum. aperite áliquis actutum óstium.
pródit nescio quís: concedam huc.

618 ut hinc $A^2\Sigma$: id *A* 621 *post* uerba *add.* $A^2\Sigma$ nobis 624 quid] qui *A* 625 dicam $A^2\Sigma$: *om. A* 626 uisquam *A* 627 id ipsum *Dziatzko*: ipsum id $A^1\Sigma$: ipsum *A* 631 nunc *A*: ium A^2: nunc iam *DG* 633 miser *G*: fores *AB*: miser fores *cett.*

v MICIO AESCHINVS

MI. Íta uti dixi, Sóstrata,
fácite; ego Aeschinúm conueniam, ut quó modo acta
haec sínt sciat.
séd quis ostium híc pultauit? *AE.* páter hercle est:
perii! *MI.* Aéschine,
AE. quid huic híc negotist? *MI.* túne has pepulistí fores?
tacet. quór non ludo hunc áliquantisper? mélius est,
quandóquidem hoc numquam mi ípse uoluit dícere.
nil míhi respondes? *AE.* nón equidem istas, quód sciam.
MI. ita? nám mirabar quíd hic negoti essét tibi.
erúbuit: salua rés est. *AE.* dic sodés, pater,
tibi uéro quid istic ést reï? *MI.* nil mí quidem.
amícus quidam me á foro abduxít modo
huc áduocatum síbi. *AE.* quid? *MI.* ego dicám tibi:
habitánt hic quaedam múlieres paupérculae;
ut opínor eas non nósse te, et certó scio;
neque ením diu huc migrárunt. *AE.* quid tum póstea?
MI. uirgo ést cum matre. *AE.* pérge. *MI.* haec uirgo
orbást patre;
hic méus amicus ílli genere est próxumus:
huic léges cogunt núbere hanc. *AE.* perií! *MI.* quid est?
AE. nil: récte: perge. *MI.* is uénit ut secum áuehat:
nam habitát Mileti. *AE.* hem, uírginem ut secum áuehat?
MI. sic ést. *AE.* Miletum usque óbsecro? *MI.* ita.
AE. animó malest.
quid ipsaé? quid aiunt? *MI.* quíd illas censes? níl enim.
comménta mater ést esse ex alió uiro
nesció quo puerum nátum, neque eum nóminat;
priórem esse illum, nón oportere huíc dari.
AE. eho, nónne haec iusta tíbi uidentur póscier?

637 *A*: ostium hoc *cett.*: hostium *BEF* 648 eas *ADG*: has *cett.* 660 *Fleckeisen*: uidetur postea *A*: uidentur postea $A^2\Sigma$: uidetur poscere *Dziatzko cum Bothe et uolg.*

MI. non. *AE.* óbsecro non? án illam hinc abducét, pater?
MI. quid illám ni abducat? *AE.* fáctum a uobis dúriter
inmísericorditérque atque etiam, si ést, pater,
dicéndum magis apérte, inliberáliter.
MI. quam ob rém? *AE.* rogas me? quíd illi tandem créditis
fore ánimi misero qui ílla consueuít prior,
qui infélix haud scio án illam misere núnc amet,
quom hanc síbi uidebit praésens praesenti éripi,
abdúci ab oculis? fácinus indignúm, pater!
MI. qua rátione istuc? quís despondit? quís dedit?
quoi quándo nupsit? aúctor his rebús quis est?
quor dúxit alienam? *AE.* án sedere opórtuit
domi uírginem tam grándem, dum cognátus huc
illínc ueniret, éxspectantem? haec, mí pater,
te dícere aequom fúit et id defféndere.
MI. ridículum! aduorsumne íllum causam dícerem
quoi uéneram aduocátus? sed quid ista, Aéschine,
nostra? aút quid nobis cum íllis? abeamús. quid est?
quíd lacrumas? *AE.* pater, óbsecro, ausculta. *MI.* Aéschine, audiui ómnia
ét scio; nam té amo: quo magis quaé agis curae súnt mihi.
AE. íta uelim me prómerentem amés, dum uiuas, mí pater,
út me hoc delictum ádmisisse in me, íd mihi uehementér dolet
ét me tui pudét. *MI.* credo hercle; nam íngenium nouí tuom
líberale; séd uereor ne indíligens nimiúm sies.
ín qua ciuitáte tandem te árbitrare uíuere?
uírginem uitiásti quam te nón ius fuerat tángere.
iam íd peccatum prímum magnum, *mágnum*, at humanúm tamen:

666 illa *A*: cum illa *contra metrum cum* Σ *Donatus* 667 amet AD^1G: amat *cett.* 668 praesenti *codd.*: praesentem *Bentley cum Seruio* 670 quis (*bis*) Σ: qui *A* 673 huc *codd.*: hinc *cum Donato Bentley* 684 indiliges *A* 687 magnum *geminauerunt Muretus et Faërnus*: primum agnum *A*: primum magnum A^1

fécere alii saépe item boni. at póstquam id euenít, cedo:
núm quid circumspéxti? aut num quid túte prospextí tibi,
quíd fieret? qua fíeret? si te mi ípsum puduit próloqui,
quá resciscerem? haéc dum dubitas, ménses abierúnt decem.
pródidisti et te ét illam miseram et gnátum, quod quidem in té fuit.
quíd? credebas dórmienti haec tíbi confecturós deos,
ét illam sine tua ópera in cubiculum íri deductúm domum?
nólim ceterárum rerum té socordem eodém modo.
bóno animo es, ducés uxorem hanc. *AE.* hém! *MI.* bono inquam animo és. *AE.* pater,
óbsecro, num lúdis nunc tu me? *MI.* égo te? quam ob rem? *AE.* néscio:
quía tam misere hoc ésse cupio uérum, eo uereór magis.
MI. ábi domum ac deos cónprecare ut úxorem accersás: abi.
AE. quíd? iam uxorem? *MI.* iám. *AE.* iam? *MI.* iam quantúm potes. *AE.* di mé, pater,
ómnes oderínt, ni magis te quam óculos nunc ego amó meos.
MI. quíd? quam illam? *AE.* aeque. *MI.* pérbenigne! *AE.* quíd? ille ubist Milésius?
MI. périit: abiit, náuem ascendit. séd quor cessas? *AE.* ábi, pater:
tú potius deos cónprecare; nám tibi eos certó scio,
quó uir melior múlto es quam ego, obtémperaturós magis.
MI. égo eo intro, ut quae opus súnt parentur: tú fac ut dixi, sí sapis. —
AE. quid hoc ést negoti? hoc ést patrem esse aut hóc est filium ésse?

688 uenit *A* 696 *Fleckeisen*: *om.* hanc *A* animo est inquam *A*: animo es inquam Σ 697 *DG*: nunc ludis tu *A*: num ludis tu nunc (mihi nunc *F*) *cett.* 700 potes *ADGF*: potest *cett.* 701 ego *om. A* 702 quicquam illa *A* 703 periit abit nauem escendit *A*: nauem ascendit abiit periit *DG*: abiit periit nauem ascendit *cett.*

si fráter aut sodális esset, quí magis morem géreret?
hic nón amandust? hícine non gestándus in sinúst? hem!
itaque ádeo magnam mi ínicit sua cómmoditate cúram,
ne inprúdens forte fáciam quod nolít: sciens cauébo.
sed césso ire intro, né morae meis núptiis egomét siem?

DEMEA vi

DE. Deféssus sum ambulándo: ut, Syre, te cúm tua
monstrátione mágnus perdat Iúppiter!
perréptaui usque omne óppidum: ad portam, ád lacum,
quo nón? neque fabrica illi úlla erat nec frátrem homo
uidísse se aibat quísquam. nunc ueró domi
certum óbsidere est úsque, donec rédierit.

MICIO DEMEA vii

MI. Ibo, íllis dicam núllam esse in nobís moram.
DE. sed eccum ípsum. te iam dúdum quaero, Mício.
MI. quid nám? *DE.* fero alia flágitia ad te ingéntia
boni illíus adulescéntis. *MI.* ecce autém! *DE.* noua,
capitália. *MI.* ohe iam! *DE.* néscis qui uir sít. *MI.* scio.
DE. ah stúlte, tu de psáltria me sómnias
agere: hóc peccatum in uírginemst ciuém. *MI.* scio.
DE. oho, scís et patere? *MI.* quíd ni patiar? *DE.* díc mihi,
non clámas? non insánis? *MI.* non: malím quidem. . .
DE. puer nátust. *MI.* di bene uórtant! *DE.* uirgo níl habet.
MI. audíui. *DE.* et ducenda índotatast. *MI.* scílicet.
DE. quid núnc futurumst? *MI.* íd enim quod res ípsa fert:

709 amandus *A*: amandus est Σ 710 inicit *Bentley*: iniecit *codd.* 711 inprudens forte *Bentley*: forte imprudens *codd.* 712 siem *codd.*: sim *Guyet* 716 *Bentley*: neque illi (illic A^2) fabrica *A*: illic fabrica *DG*: fabrica illic *cett.* 717 domo *A* 723 eho *A*: oeh A^2 ah nescis Σ 724 A^2Σ: o stulte *A* 728 natus *A*: natus est Σ

illínc huc transferétur uirgo. *DE.* o Iúppiter,
istócine pacto opórtet? *MI.* quid faciam ámplius?
DE. quid fácias? si non ípsa re tibi istúc dolet,
simuláre certe est hóminis. *MI.* quin iam uírginem
despóndi; res compósitast; fiunt núptiae;
dempsí metum omnem: haec mágis sunt hominis. *DE.* céterum
placét tibi factum, Mício? *MI.* non, sí queam
mutáre. nunc quom nón queo, animo aequó fero.
ita uítast hominum quási quom ludas tésseris:
si illúd quod maxume ópus est iactu nón cadit,
illúd quod cecidit fórte, id arte ut córrigas.
DE. corréctor! nempe tua árte uigintí minae
pro psáltria periére, quae quantúm potest
aliquo ábiciundast, sí non pretio, grátiis.
MI. neque ést neque illam sáne studeo uéndere.
DE. quid ígitur facies? *MI.* dómi erit. *DE.* pro diuóm fidem,
meretríx et mater fámilias una ín domo!
MI. quor nón? *DE.* sanum te crédis esse? *MI.* equidem árbitror.
DE. ita mé di bene ament, út uideo [ego] tuam inéptiam,
factúrum credo ut hábeas quicum cántites.
MI. quor nón? *DE.* et noua nupta éadem haec discet. *MI.* scílicet.
DE. tu intér eas restim dúctans saltabís. *MI.* probe.
DE. probe? *MI.* ét tu nobiscum úna, si opus sit. *DE.* eí mihi!
non te haéc pudent? *MI.* iam uéro omitte, Démea,
tuam ístanc iracúndiam, atque ita utí decet

738 id mutare *A* 744 *A* : at gratiis A^2 : uel gratiis Σ 747 *A*: una erit in domo A^2Σ 748 sanum AD^1G : sanumne *cett.* 749 me *habet A* : *om. cett.* ego tuam *uel* tuam ego *codd.* : ego *seclusi* 750 cantites A^2: cantices *A* 755 istam *A*

hilarum ác lubentem fác te gnati in núptiis.
ego hós conuenio: póst huc redeo. — *DE.* o Iúppiter,
hancíne uitam! hoscin móres! hanc deméntiam!
uxór sine dote uéniet; intus psáltriast;
domus súmptuosa; aduléscens luxu pérditus;
senéx delirans. ípsa si cupiát Salus,
seruáre prorsus nón potest hanc fámiliam.

ACTVS V

SYRVS DEMEA i

SY. Edepól, Syrisce, té curasti mólliter
lautéque munus ádministrastí tuom:
abi. séd postquam intus sum ómnium rerúm satur,
prodeámbulare huc lúbitumst. *DE.* illud sís uide:
exémplum disciplínae! *SY.* ecce autem híc adest
senex nóster. quid fit? quíd tu es tristis? *DE.* óh scelus!
SY. ohe iám! tu uerba fúndis hic, sapiéntia!
DE. tun sí meus esses . . *SY.* dís quidem esses, Démea,
ac tuám rem constabilísses. *DE.* exemplo ómnibus
curárem ut esses. *SY.* quam ób rem? quid fecí? *DE.* rogas?
in ípsa turba atque ín peccato máxumo,
quod uíx sedatum sátis est, potastí, scelus,
quasi ré bene gesta. *SY.* sáne nollem huc éxitum.

DROMO SYRVS DEMEA ii

DR. Heus Sýre, rogat te Ctésipho ut redeás. *SY.* abi. —
DE. quid Ctésiphonem hic nárrat? *SY.* nil. *DE.* eho,
cárnufex,

756 in *om. A* 757 *A*: conueniam $A^2\Sigma$ 765 abi *om. A*: *add. in fine uersus 764* A^2 766 $A^2\Sigma$: libuit *A* 770 tun *codd. omnes praeter* GP^1: *hic et alibi* tun *adfirmatiuom tuetur Minton Warren* 771 *Bentley*: exempla *A*: exemplum Σ 774 potasti Σ: potis *A*: potatis A^2 775 huc D^1G: hunc *A et cett.*

est Ctésipho intus? *SY.* nón est. *DE.* quor hic nóminat?
SY. est álius quidam, párasitaster paúlulus:
nostín? *DE.* iam scibo. *SY.* quíd agis? quo abis? *DE.* mítte me.
SY. noli ínquam. *DE.* non manum ábstines, mastígia?
an tíbi iam mauis cérebrum dispergam híc? *SY.* abit. —
edepól comissatórem haud sane cómmodum,
praesértim Ctesiphóni! quid ego núnc agam?
nisi, dum haéc silescunt túrbae, interea in ángulum
aliquo ábeam atque edormíscam hoc uilli: síc agam.

iii MICIO DEMEA

MI. Paráta a nobis súnt, ita ut dixi, Sóstrata:
ubi uís . . quis nam a me pépulit tam grauitér fores?
DE. ei míhi, quid faciam? quíd agam? quid clamem aút querar?
o caélum, o terra, o mária Neptuni! *MI.* ém tibi!
rescíuit omnem rem: íd nunc clamat: ílicet;
parátae lites: súccurrendumst. *DE.* éccum adest
commúnis corruptéla nostrum líberum.
MI. tandém reprime iracúndiam atque ad té redi.
DE. represśi, redii, mítto maledicta ómnia:
rem ipsám putemus. díctum hoc inter nós fuit
(ex te ádeo est ortum), né tu curarés meum
neue égo tuom? respónde. *MI.* factumst, nón nego.
DE. quor núnc apud te pótat? quor recipís meum?
quor émis amicam, Mício? num quí minus
mihi idém ius aequomst ésse quod mecúmst tibi?
quando égo tuom non cúro, ne curá meum.
MI. non aéquom dicis. *DE.* nón? *MI.* nam uetus uerbum hóc quidemst,

780 scio *A* 786 uilli *EGF*[2]: uillis *A*: uini *cett.* 791 scilicet *BCEFGP*: licet *D*

communía esse amícorum inter se ómnia.
DE. facéte! nunc demum ístaec nata orátiost.
MI. auscúlta paucis nísi molestumst, Démea.
princípio, si id te mórdet, sumptum fílii
quem fáciunt, quaeso hoc fácito tecum cógites:
tu illós duo olim pró re tollebás tua,
quod sátis putabas túa bona ambobús fore,
et mé tum uxorem crédidisti scílicet
ductúrum. eandem illam rátionem antiquam óbtine:
consérua, quaere, párce, fac quam plúrimum
illís relinquas: glóriam tu istam óbtine.
mea, quaé praeter spem euénere, utantúr sine.
de súmma nil decédet: quod hinc accésserit,
id dé lucro putáto esse omne. haec sí uoles
in ánimo uere cógitare, Démea,
et mi ét tibi et illis démpseris moléstiam.
DE. mittó rem: consuetúdinem amborúm . . *MI.* mane:
scio: ístuc ibam. múlta in homine, Démea,
signa ínsunt ex quibus cóniectura fácile fit,
duo quóm idem faciunt, saépe ut possis dícere
'hoc lícet inpune fácere huic, illi nón licet,'
non quó dissimilis rés sit sed quo is quí facit.
quae ego inésse in illis uídeo, ut confidám fore
ita ut uólumus. uideo eos sápere, intellegere, ín loco
ueréri, inter se amáre: scires líberum
ingénium atque animum: quó uis illos tú die
reddúcas. at enim métuas ne ab re sínt tamen
omíssiores paúlo. o noster Démea,
ad ómnia alia aetáte sapimus réctius;

804 se *om. A* 809 tolerabas *A* 814 AD^1G: tu istanc tibi obtine *cett.*: *unde Bentley* tu istanc tibi (*sc.* habeas) 816 decedit *A* 820 amborum *A*: ipsorum *cum* Σ *Donatus* 824 facere] re *A* 826 in *om. A* 827 eos *om. A* 828 *Lachmann*: sciret *A*: scire est *cett.*: seiris *Dziatzko* 829 illostude *A*: illo studio D^1 830 *D*: reducas *cett.*

solum únum hoc uitium adfért senectus hóminibus:
adténtiores súmus ad rem omnes quám sat est:
quod illós sat aetas ácuet. *DE.* ne nimiúm modo
bonaé tuae istae nós rationes, Mício,
et túos iste animus aéquos subuortát. *MI.* tace:
non fíet. mitte iam ístaec; da te hodié mihi:
expórge frontem. *DE.* scílicet ita témpus fert:
faciúndumst. ceterum égo rus cras cum fílio
cum prímo luci ibo hínc, *MI.* de nocte cénseo:
hodié modo hilarum fác te. *DE.* et istam psáltriam
una ílluc mecum hinc ábstraham. *MI.* pugnáueris:
eo pácto prorsum illi ádligaris fílium.
modo fácito ut illam sérues. *DE.* ego istuc uídero:
atque íbi fauillae pléna, fumi ac póllinis
coquéndo sit faxo ét molendo; praéter haec
merídie ipso fáciam ut stipulam cónligat:
tam excóctam reddam atque átram quam carbóst. *MI.* placet:
nunc míhi uidere sápere. atque equidem fílium
tum etiám si nolit cógam ut cum illa uná cubet.
DE. derídes? fortunátu's qui isto animó sies.
ego séntio . . *MI.* ah, pergísne? *DE.* iam iam désino.
MI. i ergo íntro, et quoi rei est, eí rei [hilarum] hunc sumamús diem.

iv DEMEA

Númquam ita quisquam béne subducta rátione ad uitám fuit
quín res, aetas, úsus semper áliquid adportét noui,
áliquid moneat: út illa quae te scísse credas néscias,
ét quae tibi putáris prima, in éxperiundo ut répudies.

833 adfert senectus *ADG*: senectus adfert (affert) *cett.* 837 istae *AC* 845 is uidero *A* 854 A^2: quod res est *ABCP*: cui rei opus *DEG* ilarum *add.* A^2: hilarem *DEG*: ilare *F* 857 scisse *A*: scire Σ

quód nunc mi euenít; nam ego uitam dúram, quam uixi úsque adhuc,
própe iam excurso spátio omitto. id quam ób rem? re ipsa répperi
fácilitate níl esse homini mélius neque cleméntia.
íd esse uerum ex me átque ex fratre quoíuis facilest nóscere.
ílle suam egit sémper uitam in ótio, in conuíuiis,
clémens, placidus, núlli laedere ós, adridere ómnibus;
síbi uixit, sibi súmptum fecit: ómnes bene dicúnt, amant.
égo ille agrestis, saéuos, tristis, párcus, truculentús, tenax
dúxi uxorem: quam íbi miseriam uídi! nati fílii:
ália cura. heia aútem, dum studeo íllis ut quam plúrimum
fácerem, contriui ín quaerundo uítam atque aetatém meam:
núnc exacta aetáte hoc fructi pró labore ab eís fero,
ódium; ille alter síne labore pátria potitur cómmoda.
íllum amant, me fúgitant; illi crédunt consilia ómnia,
íllum diligúnt, apud illum súnt ambo, ego desértus sum;
íllum ut uiuat óptant, meam autem mórtem exspectant scílicet.
íta eos meo labóre eductos máxumo hic fecít suos
paúlo sumptu: míseriam omnem ego cápio, hic potitur gaúdia.
áge age nunciam éxperiamur cóntra, ecquid ego póssiem
blánde dicere aút benigne fácere, quando hoc próuocat.
égo quoque a meís me amari et mágni fieri póstulo:
si íd fit dando atque óbsequendo, nón posteriorés feram.
déerit: id mea mínume re fert quí sum natu máxumus.

SYRVS DEMEA v

SY. Heus Démea, orat fráter ne abeas lóngius.
DE. quis homo? ó Syre noster, sálue! quid fit? quíd agitur?

860 id quam A^1: inquam *A* 870 frucfructi *A* 875 meo *geminauit A* eductos C^2: edoctos C^1D: edicatos *A*: educatos A^2D 877 A^2: porro contra et quid *A* 879 fieri *A*: pendi $A^2\Sigma$

SY. recte. *DE.* óptumest. iam núnc haec tria primum áddidi
praetér naturam: ‘o nóster! quid fit? quíd agitur?’
seruom haúd inliberálem praebes te ét tibi
lubéns bene faxim. *SY.* grátiam habeo. *DE.* atquí, Syre,
hoc uérumst et ipsa re éxperiere própediem.

vi GETA DEMEA

GE. Era, ego húc ad hos prouíso quam mox uírginem
accérsant. sed eccum Démeam. saluós sies.
DE. o quí uocare? *GE.* Géta. *DE.* Geta, hominem máxumi
pretí te esse hodie iúdicaui animó meo;
nam is míhi profectost séruos spectatús satis
quoi dóminus curaest, íta uti tibi sensí, Geta,
et tíbi ob eam rem, sí quid usus uénerit,
lubéns bene faxim. méditor esse adfábilis
et béne procedit. *GE.* bónus es, quom haec exístumas.
DE. paulátim plebem prímulum fació meam.

vii AESCHINVS DEMEA SYRVS GETA

AE. Occídunt me equidem, dúm nimis sanctas núptias
student fácere: in adparándo consumúnt diem.
DE. quid ágitur, Aeschine? *AE.* éhem, pater mi, tu híc eras?
DE. tuos hércle uero et ánimo et naturá pater,
qui té amat plús quam hosce óculos. sed quor nón domum
uxórem accersis? *AE.* cúpio; uerum hoc míhi moraest,
tibícina et hymenaéum qui cantént. *DE.* eho,
uin tu huíc seni auscultáre? *AE.* quid? *DE.* missa haéc face,
hymenaéum turbas lámpades tibícinas,

888 A^1: experire *A* 893 praefecto *A* 899 equidem *scripsi cum A*: quidem Σ 906 istaec *A*: istec *DG* 907 lampades *scripsi*: lampedes *A*: lampadas Σ

atque hánc in horto máceriam iube dírui
quantúm potest: hac tránsfer; unam fác domum;
tradúce et matrem et fámiliam omnem ad nós. *AE.* placet,
patér lepidissume. *DE.* eúge, iam lepidús uocor.
fratri aédes fient péruiae, turbám domum
addúcet, [et] sumptu amíttet multa: quíd mea?
ego lépidus ineo grátiam. iube núnciam
dinúmeret ille Bábylo uigintí minas.
Syre, céssas ire ac fácere? *SY.* quid ego? *DE.* dírue.
tu illás abi et tradúce. *GE.* di tibi, Démea,
bene fáciant, quom te uídeo nostrae fámiliae
tam ex ánimo factum uélle. *DE.* dignos árbitror.—
quid tú aïs? *AE.* sic opínor. *DE.* multo réctiust
quam illám puerperam húc nunc duci pér uiam
aegrótam. *AE.* nil enim uídi melius, mí pater.
DE. sic sóleo. sed eccum Mício egreditúr foras.

MICIO DEMEA AESCHINVS viii

MI. Iubet fráter? ubi is est? tún iubes hoc, Démea?
DE. ego uéro iubeo et hác re et aliis ómnibus
quam máxume unam fácere nos hanc fámiliam,
colere, ádiuuare, adiúngere. *AE.* ita quaesó, pater.
MI. haud áliter censeo. *DE.* immo hercle ita nobís decet.
primum huíus uxorist máter. *MI.* est. quid póstea?
DE. proba ét modesta. *MI.* ita áiunt. *DE.* natu grándior.
MI. scio. *DE.* párere iam diu haéc per annos nón potest;
nec qui eám respiciat quísquam est: solast. *MI.* quam
híc rem agit?
DE. hanc te aéquomst ducere, ét te operam ut fiát dare.
MI. me dúcere autem? *DE.* té. *MI.* me? *DE.* te
inquam. *MI.* inéptis. *DE.* si tu sís homo,

910 traduc et matrum *A* 912 fratri *A*: fratris *contra metrum* $A^2\Sigma$ 913 A^2: et sumptum (sumptu *EF*) amittet (admittet) *cett.* 914 *Hic est uersus ultimus codicis Bembini* 920 ais *E*: agis *BC*

hic fáciat. *AE.* mi patér! *MI.* quid tu autem huic, ásine, auscultas? *DE.* níl agis:
fieri áliter non potést. *MI.* deliras. *AE.* síne te exorem, mí pater.
MI. insánis: aufer. *DE.* áge, da ueniam fílio. *MI.* satin sánus es?
ego nóuos maritus ánno demum quínto et sexagénsumo
fiam átque anum decrépitam ducam? idne éstis auctorés mihi?
AE. fac: prómisi ego illis. *MI.* prómisti autem? dé te largitór, puer.
DE. age, quíd si quid te máius oret? *MI.* quási non hoc sit máxumum!
DE. da uéniam. *AE.* ne grauáre. *DE.* fac, promítte. *MI.* non omíttitis?
AE. non, nísi te exorem. *MI.* uís est haec quidem. *DE.* áge, prolixe, Mício!
MI. etsi hóc mihi prauom, inéptum, absurdum atque álienum a uitá mea
uidétur, si uos tánto opere istuc uóltis, fiat. *AE.* béne facis.
DE. meritó te amo. uerúm . . *MI.* quid? *DE.* ego dicam, hóc quom confit quód uolo.
MI. quid núnc quod restat? *DE.* Hégio est *hic* hís cognatus próxumus,
adfínis nobis, paúper: bene nos áliquid facere illí decet.
MI. quid fácere? *DE.* agellist híc sub urbe paúlum quod locitás foras:
huic démus qui fruátur. *MI.* paulum id aútemst? *DE.* si multúmst, tamen
faciúndumst: pro patre huíc est, bonus est, nóster est, recté datur.

937 aufer *Donatus*: *om.* Σ sat insanus es *BFP* 940 promisti *A*: promisisti Σ 946 *Dziatzko sic personas distribuit* confit *Donat.*: cum fit Σ 947 hic *add. Bentley* 950 multum sit *BCEFP*

postrémo nunc meum íllud uerbum fácio quod tu, Mício,
bene ét sapienter díxti dudum: ‘uítium commune ómniumst,
quod nímium ad rem in senécta attenti súmus’; hanc maculam nós decet
ecfúgere; et dictumst uére et reapse fíeri oportet. *AE.* mí pater!
MI. quid istúc? *ager* dabitur *Hégioni* quándoquidem hic uolt. *AE.* gaúdeo.
DE. nunc tú mihi es germánus *frater* páriter animo et córpore.
suó sibi gladio hunc iúgulo.

SYRVS DEMEA MICIO AESCHINVS ix

SY. Factumst quód iussisti, Démea.
DE. frúgi homo's. ergo édepol hodie meá quidem senténtia
iúdico Syrum fíeri esse aequom líberum. *MI.* istunc líberum?
quód nam ob factum? *DE.* múlta. *SY.* o noster Démea, edepol uír bonu's!
égo istos uobis úsque a pueris cúraui ambos sédulo:
dócui, monui, béne praecepi sémper quae potui ómnia.
DE. rés apparet. équidem porro haec, óbsonare cúm fide,
scórtum adducere, ádparare dé die conuíuium:
nón mediocris hóminis haec sunt ófficia. *SY.* o lepidúm caput!
DE. póstremo hodie in psáltria ista emúnda hic adiutór fuit,
híc curauit: pródesse aequomst: álii meliorés erunt.
dénique hic uolt fíeri. *MI.* uin tu hoc fíeri? *AE.* cupio. *MI.* sí quidem
tú uis: Syre, eho accéde huc ad me: líber esto. *SY.* béne facis.

952 nunc *Paumier*: non *codd.* 955 et dictumst *DG*: et *om. cett.* 956 *Fleckeisen*: istuc Σ: istic *uolg.* 957 mihi es *EFG*: es mihi *cett.* frater *ins. Fleckeisen* 958 iusti *DEG* 961 bonus C^1FP: bonus es C^2 964 equidem *scripsi*: et quidem *codd.* 967 istac Σ

ómnibus gratiam hábeo et seorsum tíbi praeterea, Démea.
DE. gaúdeo. *AE.* et ego. *SY.* crédo. utinam hoc perpétuom fiat gaúdium,
Phrýgiam ut uxorém meam una mécum uideam líberam!
DE. óptumam equidem múlierem. *SY.* equidem tuó nepoti huius fílio
hódie prima mámmam dedit haec. *DE.* hércle uero sério,
síquidem prima dédit, haud dubiumst quín emitti aequóm siet.
MI. ób eam rem? *DE.* ob eam. póstremo a me argéntum quantist súmito.
SY. dí tibi, Demea, ómnes semper ómnia optata ófferant!
MI. Sýre, processisti hódie pulchre. *DE.* síquidem porro, Mício,
tú tuom officium fácies, atque huic áliquid paulum praé manu
déderis, unde utátur, reddet tíbi cito. *MI.* istoc uílius.
AE. frúgi homost. *SY.* reddam hércle, da modo. *AE.* áge, pater! *MI.* post cónsulam.
DE. fáciet. *SY.* o uir óptume! *AE.* o patér mi festiuíssume!
MI. quíd istuc? quae res tám repente móres mutauít tuos?
quód prolubium? quaé istaec subitast lárgitas? *DE.* dicám tibi:
út id ostenderém, quod te isti fácilem et festiuóm putant,
íd non fieri ex uéra uita néque adeo ex aequo ét bono,
séd ex adsentando, índulgendo [et] lárgiendo, Mício.
núnc adeo si ob eám rem uobis méa uita inuisa, Aéschine, est,
quía non iusta iniústa prorsus ómnia omnino óbsequor,
míssa facio: ecfúndite, emite, fácite quod uobís lubet.
séd si id uoltis pótius, quae uos própter adulescéntiam
mínus uidetis, mágis inpense cúpitis, consulitís parum,

974 equidem *scripsi*: quidem *codd.* 985 proluuium BC^2DG: *sed poeta* Caecilii *locum in quo reperitur* prolubium *habuisse in animo uidetur* 988 et *secluserunt Ladewig et Madvig*

haéc reprehendere ét corrigere me ét obsecundare ín loco,
écce me, qui id fáciam uobis. *AE.* tíbi, pater, permíttimus:
plús scis quod ópus factost. sed de frátre quid fiét? *DE.* sino:
hábeat; in istac fínem faciat. *MI.* ístuc recte. *CANTOR.* plaúdite!

994 *Bentley*: obsecundare Σ: secundare *Donat.* 996 *Fleckeisen* quid opus factost (sit D^1) Σ: *post* quid *potius sequeretur coniunctiuos*

ABBREVIATIONS USED IN THE NOTES AND APPENDICES

abl. = ablative.
absol. = absolute, absolutely.
acc. = accusative.
Ad. = *Adelphoe.*
A. & G. = Allen and Greenough's "New" Latin Grammar.
adj. = adjective, adjectively.
A. J. A. = *American Journal of Archæology.*
A. J. P. = *American Journal of Philology.*
adv. = adverb, adverbial, adverbially.
advers. = adversative, adversatively.
And. = *Andria.*
antec. = antecedent.
App. = Critical Appendix.
Ar. = Aristophanes.
B. = Bennett's Latin Grammar.
B. *App.* = Appendix to Bennett's Latin Grammar.
B. *App.* (rev. ed.) = Bennett, "The Latin Language" (Boston, 1907), a revision or reconstruction of the "Appendix," to which revision I had made some references by means of advance sheets (kindly lent to me by Professor Bennett) before I was aware that the name of the book was to be changed.
char. = characteristic.
cf. = compare.
cl. = clause.
Class. (or *Cl.*) *Rev.* = *Classical Review.*
comp. = comparative.
cond. = condition, conditional.
conj. = conjugation.
constr. = construction.
crit. = critical.
dat. = dative.
decl. = declension.
dem. = demonstrative.
dep. = deponent.
dim. = diminutive.

Don. = Donatus (edited by Paul Wessner, Leipzig, 1905).

Dz., or Dz. (1884) = Dziatzko's collective text edition in the Tauchnitz Series (Leipzig, 1884).

Dz. (1881) = Dziatzko's annotated edition of the *Adelphoe* (Leipzig, 1881).

Dz. *Adn. Crit.* = the *Adnotatio Critica* prefixed to Dziatzko's collective text edition.

Dz.-Hauler = Dziatzko's second annotated edition of the *Phormio* (Leipzig, 1885) as revised by Edmund Hauler (Leipzig, 1898). All references to Dziatzko's *Phormio* are made through this.

Dz.-Kauer, or Kauer = Dziatzko's annotated edition of the *Adelphoe* (Leipzig, 1881) as revised by Robert Kauer (Leipzig, 1903).

ed. = edition.

Eng. = English.

esp. = especially.

Eugr. = Eugraphius.

Eun. = *Eunuchus.*

ex. = example.

excl. = exclamation, exclamatory.

fem. = feminine.

fin. = *finis.*

Fleck. = Fleckeisen's collective text edition in the Teubner Series (1898).

Fleck. (1st ed.), or Fleck. (1857) = Fleckeisen's collective text edition in the Teubner Series (1857).

fut. = future.

G. = the Gildersleeve-Lodge Latin Grammar.

gen. = genitive.

Gil.-Lodge = the Gildersleeve-Lodge Latin Grammar.

Gk. = Greek.

Goodwin = Goodwin's Greek Grammar.

H. = Harkness' Latin Grammar ("Complete" edition, 1898).

H. & B. = Hale and Buck's Latin Grammar (Boston, 1903).

Hauler = the Dziatzko-Hauler edition of the *Phormio*, as described above under Dz.-Hauler.

Heaut. = *Heauton timorumenos.*

Hec. = *Hecyra.*

hist. = historical.

Hor. = Horace.

imp. = imperative.

impers. = impersonal.

impf. = imperfect.

imv. = imperative.

indef. = indefinite.

indic. = indicative.
infin. = infinitive.
instr. = instrumental.
intens. = intensive.
interrog. = interrogative, interrogatory.
intrans. = intransitive.
Lex. = Harper's Latin Lexicon (Dictionary), unabridged.
lit. = literally.
Lucr. = Lucretius.
masc. = masculine.
Meis. = Meissner's edition of the *Andria* (Bernburg, 1876).
MS. = manuscript.
MSS. = manuscripts.
n. = note, or notes.
362. n. = verse 362 and note: here 362 is any number.
neg. = negative.
neut. = neuter.
nom. = nominative.
Od. = *Odes* of Horace.
P. A. P. A. = *Proceedings of the American Philological Association.*
part. = partitive.
pass. = passive.
pers. = personal.
pf. = perfect.
Phorm. = *Phormio.*
pl. = plural.
Plaut. = Plautus.
plpf. = pluperfect.
plur. = plural.
poss. = possessive.
pred. = predicate, predicative, predicatively.
prep. = preposition.
pres. = present.
prtcpl. = participle.
refer. = reference.
Roby = Roby's Grammar of the Latin Language from Plautus to Suetonius.
sc. = *scilicet.*
Schlee = Schlee's *Scholia Terentiana* (Leipzig, 1893).
sing. = singular.
spec. = specification.
Spen. = Spengel's edition of the *Andria* or of the *Adelphoe.*
Stud. Terent. = *Studia Terentiana.*

subj. = subjunctive.
syl. = syllable.
T. A. P. A. = *Transactions of the American Philological Association.*
temp. = temporal.
Ter. = Terence.
trans. = transitive, sometimes (by accident) translate.
transl. = translate.
Umpf. = Umpfenbach's collective text edition with *apparatus criticus*, etc. (Berlin, 1870).
voc. = vocative.
vs. = verse.
vss. = verses.
Wag. = Wagner's collective annotated edition (Cambridge, England, 1869).

Abbreviations of the names of the plays of Plautus are those found in the Ritschl edition of Plautus (revised by Loewe, Goetz and Schoell) and, for the most part, in Harper's Latin Dictionary. Abbreviations of the titles of other works of Latin authors are approximately the same as those given in Harper's Dictionary.

EXPLANATORY NOTES

ANDRIA

DIDASCALIA

Didascalia (Διδασκαλία) was a term applied by the Greeks to the training of the chorus and the actors for a dramatic performance. It was used also of the pieces thus brought forward at a dramatic entertainment, and again of certain public notices (hung up in the theatre) in which were given the names of the competing poets, and the titles of their plays, as well as important dates, names of actors and *chorēgi*, and other matters connected with the dramatic contests. Documents such as these were systematically prepared, by Alexandrian scholars, upon particular tragedies and comedies; and from 150 B. C. downward the Roman grammarians imitated this custom in the interest of their own dramatic writers. Prominent among these Roman grammarians was Marcus Terentius Varro, who lived from 116 to 27 B. C. The *didascaliae* inserted in the MSS. of Plautine and Terentian comedies rest largely on his authority. They are given in the form of prefatory notices, whose purpose is to make known, as a sort of advertisement, the source or origin of each play, and the time and circumstances of its first representation. The *didascaliae* of Terence are in the main complete; those of Plautus are merely fragmentary, except that attached to the *Stichus.*

In consequence of the destruction of the first leaves of the Codex Bembinus, the *didascalia* to the *Andria* is lost, but it has been restored without difficulty on the analogy of the *didascaliae* to the other plays, and through the information supplied by Donatus (Introd. § 41).

Andria: the play takes its name from one of its characters, who is a native of Ἄνδρος, an island in the Cyclades group. Hence ἡ Ἀνδρία, "the Andrian (woman)." The story is adapted from the *Andria* (Ἀνδρία) of Menander, with additions from the *Perinthia* (Περινθία) of the same poet.

acta, etc., "acted at the *ludi Megalenses*, under the auspices of M. Fuluius and M'. Glabrio, Curule Aediles." The Megalesian games began on the fourth of April, and continued for six days. The third day was devoted to the performance of plays. Cf. Introd. § 74.

Aedil Curul: i. e. *Aedilibus Curulibus*; one of the prerogatives of these magistrates was the licensing of plays for public performances.

egit, "undertook the representation," "put upon the boards;" sc. *fabulam*.

L. Ambiuius Turpio was the manager of a troupe of actors, and himself the most famous actor at Rome, previous to Roscius, with whom he is coupled by Tacitus in his *Dialogus de Oratoribus*. That his acting delighted even those who sat in the most distant seats of the theatre is affirmed by Cicero (*Cat. Mai.* 14). His *grex* or company brought out all of the six comedies of Terence, for in the time of that poet it was customary for the aediles to contract with some 'manager' for the production of the play which they had accepted from the playwright. In earlier times the poet himself had been both composer and exhibitor. Cf. Introd. § 65.

L. Hatilius Praenestinus belonged probably to a later period than Ambiuius Turpio, and the association of the two names may have been due to accident or carelessness. The name is coupled with that of Ambiuius in all of the *didascaliae* except that to the *Hecyra* (and *Heaut.* in Codex A). In Dziatzko's opinion, the mention of two actors suggests two different performances. See Dz., on the *didasc.* to the *And.*, in *Rhein. Mus.* 20. 572 f., and 21. 64 f.

modos fecit, "composed the measures," "set the play to music."

Flaccus Claudi: sc. *seruos*; see Introd. § 64. The attitude of the Roman citizen towards accomplishments of this sort was one of disdain. Singing, dancing, and the like were inconsistent with that *grauitas* which was the Roman's typical virtue. Cicero (*Murena*, 6. 13) says, *nemo . . . fere saltat sobrius, nisi forte insanit*. But slaves were often very accomplished, and were employed in occupations in which their less intellectual masters might well have been proud to be expert.

tibIs paribus tota, "on equal pipes throughout" (*tibIs* = *tibiis*; understand *acta est*); i. e. whenever in this play there was musical accompaniment the instrument used was the flute, consisting of two pipes of equal length, divergent and uniting so as to bring each mouthpiece within the clasp of a bandage that passed over the mouth of the performer. Cf. Introd. § 85. Contrasted with the *tibiae pares* were the *tibiae inpares*, whereof the pipes were unequal in length. The right hand pipe was that on which the melody was played, while the left was used for the accompaniment. The former was usually known as *dextra*, the latter as *sinistra*. Yet both pipes were occasionally *dextrae* (see *didasc.* to *Eun.*), and in that case they were also commonly *pares*. Cf. Introd. *l. c.*

Graeca Menandru, "the Greek original is by Menander." With *Graeca* understand *fabula*. See n. on *didasc.* to *Ad.* 6. *Menandru* = **Μενάνδρου**, gen. of **Μένανδρος**; understand *est*. The Greek form was preferred by the learned composers of the *didascaliae*; cf. *Apollodoru* = **Ἀπολλοδώρου** (in the *didasc.* to the *Phorm.* and *Hec.*); cf. also *timorumenos* = **τιμωρούμενος**. On the other hand, *Diphili* (not *Diphilu*) occurs in *Ad.* Prol. 6.

facta I = *facta prima*; i. e. it was the first of the poet's plays to be brought out or exhibited, and this happened when M. Marcellus and C. Sulpicius were consuls, in 166 B. C. Less probably, *facta I* refers to the order of composition; see the Teuffel-Schwabe *Hist. of Rom. Lit.* vol. 1, § 109. 5 (Warr's translation). If so, it is not to be immediately connected with the names of the consuls, since the latter are intended to indicate the year in which the play was performed. See Spengel's *Andria*, 2d edition, Introd. p. viii. It is probable that the play was composed and presented to the aediles two years, at least, prior to its performance.

cos: i. e. *consulibus*.

PERIOCHA

Short metrical summaries of the plots of the plays are found in the MSS.; in the Bembine these are called *periochae* (περιοχαί), in the other codices *argumenta*. They are composed in the metre known as the iambic senarius, and have, each, twelve verses; but their prosody is loose, and their diction, though in evident imitation of the style of Terence, is often quite mechanical, and far removed from any resemblance to classical Latinity. Since the prologues to Terence's plays, however, have little or nothing to do with the plot, these summaries are not altogether without their appropriate character. They were not written by Terence, but by Gaius Sulpicius Apollinaris of Carthage, who is frequently mentioned in the *Noctes Atticae* of Aulus Gellius. The latter had been his pupil, and refers to him as *uir in nostra memoria praeter alios doctus.* Apollinaris was the teacher also of the Emperor Pertinax, and the author of the summaries of the books of the Aeneid, and perhaps of the non-acrostic Arguments to Plautus. He was one of the learned pedants who, in the second century after Christ, devoted themselves to the study of the older Latin literature; it was evidently his aim to revive as far as possible the language and style of the comic poets.

1. **sororem**, etc.: cf. *Eun.* Per. 1. **meretriculae**: i. e. Chrysis, the daughter of the Andrian citizen to whom Phania, the brother of Chremes, had attached himself as client, and who on Phania's death adopted Pasibūla, the daughter of Chremes, changing her name to Glycerium. The diminutive occurs again in *Heaut.* Per. 10, and *Hec.* Per. 4, and also in Plautus, but nowhere in Terence himself.

3. **dat fidem**, etc.: cf. *Ad.* Per. 9.

4. **namque aliam**: thus Umpf., Meis., Dz., Fleck. The MSS. have *nam aliam*, presenting an uncertain hiatus.

5. **gnatam**: i. e. Philumena, another daughter of Chremes, born since the loss of Pasibūla. The form is in imitation of Terence's use of *gnatus* (older form of *natus*) as substantive; the pure participle appears in the MSS., without exception, as *natus, nata.* Hence *natum* in vs. 9.

8. **persuasu**: *suasu*, if read, would be pronounced as a trisyllable, contrary to the usage of Plautus and Terence. "Pamphilus scorns not the advice of Dauos," and gets into trouble in consequence.

10. **generum abdicat**, "disclaims (rejects) him as son-in-law."

11. **filiam**, "as his daughter." **adgnitam**: archaic for *agnitam*; cf. *Phorm.* Per. 12, and *Hec.* Per. 11.

12. **aliam**: for *alteram*, i. e. Philumena. Apollinaris follows that edition of the play which terminated with the so-called *Second Ending of the Andria*; see below on vs. 981.

PERSONAE

Persona was the word for a character in a play, and was first applied to the actor's mask, through whose mouth-aperture the voice reached the ears of the audience (*per*, *sonare*), greatly increased in volume; see Haigh, *The Attic Theatre*, 2d ed. p. 296 f. In the text of most MSS. of Terence, the *personae* are distinguished by the initial letters of their names, but in the codices *Bembinus* and *Victorianus* (in part) they are indicated by letters of the Greek alphabet. Cf. n. on *Cantor*, 981. The lists of *personae* prefixed to the plays are not found in the MSS., but are compiled from the headings to the different scenes. The order of the names corresponds to the order in which they come upon the stage, rather than, as in Shakespeare's dramas, to the relative importance of the characters themselves. The names in both Plautus and Terence are, in most cases, of Greek origin, and are frequently intended to suggest the disposition or some striking peculiarity of the character represented. For example, in the *Andria*, the possible derivation of Pamphilus (from **πᾶς** + **φιλέω**), the name of the ardent lover, is obvious, while Glycerium, his betrothed, is suggestive of **γλυκύς**, "sweet." On this subject see Spengel's *Andria*, Introd. p. xiv, and Lorenz's *Most.* pp. 2–3; compare the custom of the playwrights of the Elizabethan period in England; see also Sheridan (*School for Scandal*), and Thackeray.

PROLOGUS

The purpose of the prologue in the New Comedy of Menander and his brother poets was to explain whatever the audience needed to know about the play — its source, name, plot — and to bespeak for it the goodwill of the spectators. In general it may be said that Plautus followed his models in this respect. But Terence departed from this custom. His prologues are simply short addresses which, though they give the name and the origin of the play, and plead for a friendly and impartial hearing, are yet in no respect concerned with the plot or contents of the play itself. They are devoted chiefly to the criticism of rival poets and detractors, by whom Terence seems

to have been much beset. In using the prologue as a weapon of defence against unfriendly critics he differed radically from his predecessors. Among his detractors, the poet Luscius Lanuuinus (or Lauinius)[1] seems to have been particularly prominent. He is referred to as *poëta uetus* in *Phorm.* 1, and as *maliuolus uetus poëta* in *Heaut.* 22 and *And.* 7, but never by name, for *ὀνομαστί κωμῳδεῖν* had by this time ceased. Cf. n. on 7 below.

It is probable that prologues were at one time prefixed to all the plays of Plautus. If so, at least nine of them are lost, in whole or in part; those that have survived belong, probably, to the second half of the second century B. C., when a revival of Plautine study took place in Rome, and when the lack of new pieces induced a reversion to the former favourite of the people. See Ritschl's *Parerga*, I, pp. 180–238. It is true that argument has been made in favour of the genuineness of the prologues to the *Aulularia*, *Rudens*, and *Trinummus*, but as all the prologues are inferior productions, and for that reason hardly to be attributed to Plautus, the best that can be said for the authenticity of those in question is that they may be the originals considerably interpolated and changed.

The prologues of Terence, on the other hand, are all genuine. Their delivery was usually assigned to one of the younger actors (see *Heaut.* Prol. 1–2), who was dressed especially for the purpose — *ornatu prologi* — and did not, for the time being, represent one of the regular characters of the play. The prologues of the *Heauton* and the *Hecyra*, however, seem to have been assigned to an old man, who was undoubtedly Ambiuius Turpio. The metre of all the prologues is the iambic senarius.

The origin of the prologue may almost be said to be due to Euripides. At least, he more than any one else is responsible for the use of a preliminary address or speech, which details the events leading up to the main action, and informs the audience of what it needs to know in order to a proper understanding of the piece. An example of the Euripidean prologue is the speech of Apollo at the opening of the *Alcestis*, — the drama that, with others of Euripides' plays, did much to pave the way for the New Comedy of Menander and his colleagues, and thus for the comedy of the Romans.

1. **Poëta**: Terence's usual way in the prologues of alluding to himself. *hic* (18) and *hic noster* (19) have the same reference. Terence never mentions himself by name, whereas in seven of the prologues of Plautus, where reference is made to the author, the latter is spoken of as *Plautus* or *Maccius*, not as *poëta*. **quom**: always thus spelled in Plautus and Terence, and preferred to *cum* until the time of Augustus. *quum* (if a Latin form at all) belongs to the very late Empire. **adpulit ad** is both early and classical. The dat. instead of *ad* with acc., as in Vergil's *me uestris*

[1] But see Dziatzko-Hauler (crit. note) on *Phorm.* Prol. 1.

deus adpulit oris, does not belong to the ante-Ciceronian period. Cf. 446 and 56.

2. **id negoti**, "this simple task"; more restricted than *id negotium.* The partitive gen. dependent on a neut. pron. (more commonly the interrog. *quid*) is very frequent in Terence; cf. 250, 953; *Heaut.* 848; *Eun.* 546, 662, 833; *Phorm.* 343; *Hec.* 643.

3. **quas fecisset fabulas**, "whatever plays he should compose"; for *fabulae quas fecisset.* Another kind of attraction takes place when the antecedent keeps its position before the rel., as in Plaut. *Amph.* 1009 *Naucratem quem conuenire uolui, in naui non erat.* Usually the attracted word is the subject of the sentence, though not always; cf. Plaut. *Capt.* 110 *istos captiuos duos Heri quos emi . . . Is indito catenas singularias.*

4. **euenire**, "happens," "turns out." **multo**, "very much so," strengthens *aliter* and is a kind of afterthought.

5. **prōlogis**: from πρόλογος. So we have occasionally *prōpino* from προπίνω, *prōpola* from προπώλης, etc. **operam abutitur**, "uses up (exhausts) his efforts." *abuti* (ἀποχρῆσθαι) before Cicero's time meant "to use completely"; afterwards it came to signify "to misuse," in consequence of its association with the idea of misdirected effort, or owing to its connection with an adv., like *male, peruorse.* From this it is but a step to the idea of abuse or outrage, without any modifying word or phrase, as in *quousque abutere patientia nostra* (even here, however, we may render "use up"). *abutor* takes the acc. in Terence, but *utor* is constructed with the abl., except in *Ad.* 815. So *fruor* is joined with the abl., except possibly in *Heaut.* 401, where *ingenium frui* is the reading of A, *ingenio* of the other MSS. *potior* is written with the acc. in *Ad.* 871, 876, *Phorm.* 469, but with the abl. in *Phorm.* 830. *fungor* governs the acc. everywhere, except, perhaps, in *Ad.* 603, where however some editors substitute *tuom officium* for *tuo officio* of the MSS. In Plautus the acc. is the rule with *fungor*, and in general it may be said that the acc. was the prevailing construction with these verbs in early Latin. See Roby, 1223, and Preface to vol. ii, p. lxxvii. For *abutor* see Lodge, *Lex. Pl.* s. v.

6. "Not in explaining the plot, but in replying," etc.; cf. *Ad.* Prol. 22 f. **qui** is an old form of the abl., or perhaps a locative. It may be either relative, interrogative, or indefinite, and of any gender or number. Here it is rel. and adverbial (cf. English "whereby") = *quibus* of classical prose, and the following subj. is one of purpose; cf. 307, 334, 335, 408, etc.

7. **ueteris poëtae**: i. e. the poet Luscius Lanuuinus, whose name has been handed down by Donatus; see n. above on Prologus. Donatus has preserved also two lines of his poetry.

8. **quam rem uitio dent**, "what they impute as a fault"; cf. n. on 3. The subject is the *uetus poëta* and his party.

9. **Menander**: see Introd. § 10 and *passim*. **Andriam et Perinthiam**: thirteen short fragments of the first, and eight of the second, are all that have been preserved of these two plays. See Meineke, *Frag. Com. Graec.* IV, p. 81 f. and p. 187 f. The *Perinthia* is named from one of the characters, a girl of Perinthos in Thrace.

10. **norit . . . nouerit**: cf. the plpf. forms *noras* and *noueras* (*Phorm.* 384 and 390). *nouerit* is fut. pf.; *norit* the same contracted. The longer form is usually placed at end of the vs., *metri gratia*. For the thought cf. *Phorm.* 265 and Vergil's *ab uno disce omnis.*

12. **oratione . . . ac stilo**, "thought and expression." *stilus* is similar in meaning here to *scriptura* in *Phorm.* Prol. 5. Cf. Donatus, *oratio ad res refertur, stilus ad uerba.*

13. **quae conuenere**, "all that he found suitable." **in Andriam**: to be taken with *transtulisse.* The *Andria* of Terence is meant.

14. **fatetur transtulisse**: sc. *se*; the omission of the pronominal subject of the infin. is common in Terence. Cf. n. on 870. The expression means simply that Terence translated the Greek into Latin. Donatus is authority for the statement that the whole of the first scene of Terence's *Andria* was taken from the Περινθία.

15. **isti**: the poet's detractors; cf. 21 and *Ad.* Prol. 15. But under cover of the pl. Terence refers more particularly to Lanuuinus. **id ĭsti**: a monosyllable, or an initial syllable, long by nature or by position, if preceded by a short monosyllable or by a word rendered monosyllabic through elision of its final vowel, may be shortened, and the two may constitute either the thesis or the arsis of the foot; if the thesis, then the accented syllable precedes the shortened syllable, but otherwise follows it. Cf. Introd. § 91.[1] **in eo**, "in doing so," "in this"; with a refer. to *uituperant.* Cf. 46 and 50 *in hac re*, 94 *in ea re.* **disputant**, "maintain."

16. **contaminari**, "be mingled," "be mixed," refers to the practice of blending parts of two Greek plays so as to form one Latin play. The idea of spoiling the plays in the process is connoted; the Gk. originals are spoiled for translation into Latin by Lanuuinus, if scenes are taken from them by Terence. Cf. F. D. Allen in *P. A. P. A.* for July, 1888, vol. xix, p. xxv. *Contaminare* is connected with *tag-*, the root of *tango*, and suggests contact merely. Through contact comes often defilement; hence the meaning, "pollute," "spoil," — the usual signification of the word: cf. Cic. *Cat.* 1. 12; Caes. *B. G.* 7. 43; Hor. *Od.* 1. 37. 9. The usual meaning is dominant in *Heaut.* Prol. 17, and is the only possible one in *Eun.* 552. The word occurs nowhere else in Terence, and seems to have been unknown to Plautus. The noun, *contaminatio*, is post-classical. See Introd. §§ 48, 49. The practice

[1] On the general subject of word-groups, see Radford, *T. A. P. A.* vol. xxxiv, pp. 60–103, and vol. xxxv, pp. 33–64; *A. J. P.* vol. xxv, pp. 147–162, 256–273, 406–427.

itself is defended also in the prologues to the *Eun.* and the *Ad.*, but without the use of the word *contaminare.* A Latin play taken wholly from a single Greek play was termed *integra fabula* ; cf. *Heaut.* Prol. 4.

17. "Do they not make it out with their knowing that they know nothing?" That *-ne* often has the force of *nonne* in Plautus and Terence is correct enough for practical purposes ; but, of course, *-ne* is non-committal. For the oxymoron cf. *Hec.* 274.

18. For the poets mentioned here see Introd. §§ 27, 28, 29, 30–36, 37.

19. **hic noster**, "this poet of ours," i. e. Terence; cf. n. on vs. 1 (*poeta*). **auctores**, "examples," "models." The liberties which Plautus took with his originals are hinted at by Horace (*Epist.* 2. 1. 175), who believed that that dramatist was indifferent to the artistic merit of his plays if only their sale put money into his pocket.

20. **exoptat**, "ardently desires"; a strong word. Cf. *Heaut.* 408. **neclegentiam,** "freedom."

21. **istorum obscuram diligentiam**, "the pedantic accuracy of his critics"; i. e. that excessive accuracy which resulted in obscurity, by destroying the freedom of spirit which gave life to the original. 'The letter killeth, but the spirit giveth life.' Lanuuinus gave his attention to the first, at the cost of the second. Terence avoided this snare. Cf. *Eun.* Prol. 7.

22. **dehinc** : see on 187. *dehinc porro* = "from this time forth"; like *deinde porro* in Plaut. *Trin.* 945.

23. **dicerē** : see Introd. § 91. **noscant**, "come to know," i. e. through me.

24. **fauete** (sc. *linguis*) = *silete*, "keep silence." Cf. *εὐφημεῖτε* (Ar. *Ran.* 353). Before the commencement of a sacrifice. the priest or herald exhorted the people "to favour (the occasion) with their lips (or tongues)," that is, to avoid all ill-omened words which might vitiate the sacred rite. As the best way of doing this was to maintain silence, the expression came to bear that meaning in colloquial language, as elsewhere. Cf. Hor. *Od.* 3. 1. 2, and 3. 14. 10; Verg. *Aen.* 5. 71 *ore fauete omnes.* See on *Eun.* Prol. 44. **adeste aequo animo**, "lend your attention and be fair-minded"; cf. *Phorm.* Prol. 30; *Ad.* Prol. 24; *Heaut.* Prol. 27, 28; Plaut. *Amph.* Prol. 16. Cf. also Verg. *Aen.* vi. 129 *aequus Iuppiter*, i. e. "friendly," which may be the meaning here. **rem cognoscite**, "seek to understand the matter," i. e. as though you were conducting a judicial investigation. Cf. *Eun.* Prol. 42; Plaut. *Capt.* Prol. 67.

25. "That you may reach a conclusion whether you have aught to expect (from such a poet)"; cf. *Phorm.* 474 *ecquid spei porrost.* Cf. n. on *And.* Prol. 2. *quid* is indef. **relicuom** : four syllables. Understand *uobis.*

26–7. **quas comoedias** = *comoediae quas* ; see on 3. Transl. "(and) whether the comedies which hereafter he shall make anew are to be witnessed

throughout by you or are to be hissed from the stage before (they are seen)." The indirect question in 27 depends on *pernoscatis*, and serves merely to explain further the words *ecquid spei sit relicuom*. *prius* may be explained as = *potius* "rather," or preferably as = *prius quam spectatae sint*.

ACT I. SCENE I.

Instead of using his prologue as a means of expounding to his audience the circumstances that condition the action of the play, and so much of the plot as might be necessary to an appreciation of the events of the drama, Terence has chosen to use for this purpose a number of verses at the opening of each play (in the *Andria*, vss. 28–171). There can be no doubt that he was assisted in this by his models of the New Comedy, which must have dealt with the plot in the first scene. In the *Andria*, whose first scene is based on the *Perinthia* (Περινθία) of Menander, Terence has chosen as his model the play which presents its opening scene in the form of a dialogue, in preference to the one which begins with a soliloquy — the plot being substantially the same in both. In doing this he takes into account the peculiarities of a Roman audience, to whom the monologue of the Ἀνδρία would have seemed dull. According to Donatus, who is our chief informant on these points, this monologue is said by an old man, whereas in the Περινθία an aged gentleman converses with his wife. In Terence the same personage speaks with his freedman, who is an invention of the Latin poet himself. Such a character however was merely a mechanical device to which Terence resorted according to his needs, and for which he had the authority of Plautus. It was *persona extra argumentum arcessita*, as explained by Donatus, and had no part in the action of the play. The Gk. πρόσωπον προτατικόν was a similar creation. Of such a nature are Philotis and Dauos in the *Hecyra* and *Phormio* respectively.

28. Simo and his freedman Sosia enter the stage from the right (see Introd. § 72). Behind them are two slaves carrying victuals purchased in the forum. Simo sends the slaves within doors, but detains Sosia.

uos: i. e. slaves. **istaec**: i. e. the victuals. **Sosia**, after his manumission, remains in the household of his former master, and acts as overseer to the culinary department. In the scene-headings of some MSS. he is designated as *cocus*.

29. **ades dum**, "here, a moment"; often used in recalling a person who is about to take his departure. Cf. 344; *Hec.* 510. The enclitic particle *dum* serves to modify the force of the imperative, and so affects the accent that *adésdum* may be regarded as one word. Cf. n. on 184; Introd. § 89. For *dum* see Lindsay, *Lat. Lang.* p. 609. **paucis te uolo**: i. e. *paucis uerbis te uolo conloqui* (or *adpellare*); cf. Plaut. *Mil.* 376 *sed paucis uerbis*

te uolo, Aul. 199 *paucis te uolo adpellare. paucis* is abl. So also with *audire* and *auscultare*; cf. 536; *Eun.* 1067; *Hec.* 510; *Ad.* 806. In these cases the full construction may have been *audi* (*ausculta*) *me paucis uerbis dicere.*

30. **curentur**, "be attended to," i. e. "cooked"; understand *uis.* **immo aliud**, "nay, another thing"; see on 523.

31. **mea ars**, "my skill." Sosia is thinking of his skill in cookery, but there is a reference to "skill" taken in a more general sense. On the high esteem in which the art of cookery was held in the days of the New Attic Comedy, see Mahaffy, *Social Life in Greece,* p. 299. **hoc**: i. e. the preparation of the meal.

33. **eis** : sc. *rebus* or *artibus*; explained by *fide et taciturnitate.*

34. **expecto quid uelis**, "I await your pleasure."

35. **a paruolo**: ἐκ παιδός; cf. *Ad.* 48 and 494; *And.* 539; 2d Tim. iii. 15 "from a child." The English is commonly abstract, "from boyhood." **ut**: dependent interrogative, "how"; a common use in Plaut. and Ter.

36. **apúd me**: a word group, the pers. pron. being without accent if unemphatic. Hence the ictus falls on the second syllable of *apud* instead of the first. Cf. n. on *ades dum,* 29. **clemens**, "mild," "easy"; cf. *Ad.* 42.

38. **seruibas** = *seruiebas*; thus frequently in verbs of 4th conj. Cf. 930 *aiebat* with 932 *aibat*; 116 *scies* with *Hec.* 246 *scibo.* **liberaliter**, "in the spirit of a freeman"; cf. n. on *Ad.* 886. Cf. also the fine words of Menander (*Frag. Com. Graec.* Mein. iv, p. 293), ἐλευθέρως δούλευε· δοῦλος οὐκ ἔσει.

39. **pretium**, "reward," i. e. freedom; cf. 610, where the reward is punishment.

40. **haud muto factum**, "not that I would alter what I have done." A freedman, if he proved to be unworthy of his freedom, might be reduced again to slavery by due process of law. See Harper's *Dict. Class. Lit.* s. v. *libertus.*

41. **Sĭmo**: the quantity of the *i* is against the suggested derivation from Σῖμων.

42. **et ĭd grátum**: see on Prol. 15. **aduorsum te**: lit. "before you," and so "in your estimation," "in your eyes." **habeo gratiam**, "I am thankful"; see on *Phorm.* 894. There is a play on *gratum* and *gratiam.*

43. **sed hŏc míhĭ**: see on 42. **hoc**: anticipatory. **molestumst**: i. e. *molestum 'st,* i. e. *molestum est,* the enclitic form (*'st*) of the verb having become joined in writing with the previous adj. Thus generally in Terence. See B. *App.* § 202. 3. **nam**, "(I say so) because." Cf. n. on *enim,* 91. **istaec commemoratio**, "your (act of) reminding (me)," i. e. "your act in reminding me."

44. **inmemori**: governed by *exprobratio* which is regularly followed by a dative of the person. Verbal nouns sometimes retain the construction of the verb from which they are derived. In Plaut. the acc. still appears

occasionally after the nouns derived from trans. verbs. By the time of Ter. the gen. had regularly taken the place of the acc.; cf. examples cited on 400. **benefici**: not dependent on *inmemori* so much as on *exprobratio*, which, in good Latin, is followed by a dat. of the pers. and a gen. of the thing — the latter corresponding to the acc. of the thing after *exprobrare*; see previous n., and cf. Livy, 23. 35. 7 *praeceperat ne qua exprobratio cuiquam ueteris fortunae discordiam inter ordines sereret*, where *fortunae* and *cuiquam* are separately dependent on *exprobratio.* Transl., "is like the reproaching an ingrate on account of a benefit (conferred upon him)." *benefici* is placed where it can be felt slightly also with *commemoratio.* The genitive ending in a single *i* is the regular inflection for all nouns in *-ius*, *-ium*, in the older Latin.

45. **quin** ("why not?") with the imv. is a development of its use with the indic. in questions; e. g. *Heaut.* 832 *quin accipis* ("why not take it?") is in effect a command. So 399. In *And.* 849 *responde* of the MSS. is changed to *respondes* by some good editors, who follow Don. **quid est**: questions apparently dependent frequently have the indic. in Plaut. and Ter. Strictly speaking, such questions are independent; as in English, when we say 'tell me, where are you going?' instead of 'tell me where you are going.' This is called parataxis. Cf. 449, 849, 878, etc. The indic. occurs most frequently after such expletives as *dic mihi*, *loquere*, *cedo*, *responde*, *expedi*, *narra*, *uide*, *rogo*, *uolo scire*, *fac sciam*, *uiden*, *audin*, *scin*, and the like. The tendency to paratactic arrangement of the members of a sentence predominated in early Latin speech, as also in the early Greek, and is natural to colloquial language at all times. Cf. E. Becker, *de syntaxi interrog. oblig.* in Studemund's *Studien*, p 115; Ussing's note on Plaut. *Amph.* Prol. 17; Roby, 1761. **quod me uelis**: clause of characteristic.

46. **praedico**, "I tell you beforehand," i. e. before entering into further details.

47. Ter. might have written *hae nuptiae, quas ueras esse credis, non sunt uerae.* Cf. n. on Prol. 3.

48. **quōr**: later *cūr.*

49–50. Simo's narrative corresponds, in the order of its events, to the three divisions here given: *gnati uita*, 51–156; *consilium meum*, 157–167; *quid facere te uelim*, 168–170. Cf. Cicero's *diuisio tripartita* (*De Inuent.* 1. 23. 33).

51. **nam**, "well then," introduces the narrative. **postquam excessit ex ephebis**, "after he had ceased to be counted among the *ephebi*," i. e. after he had passed his twentieth year. At Athens young men were styled ἔφηβοι ("mature youths") from 18 to 20 years of age, and served as περίπολοι in the militia. Here however the word *ephebi* may bear a meaning hardly more definite than *adulescentes.* Cf. *Eun.* 824, and Hor. *Epist.* 2. 1.

170 f. For the form of expression cf. Xen. *Cyr.* 1. 2. 12 ἐξῆλθεν ἐξ ἐφήβων; Plaut. *Merc.* 61. **Sosia**, etc.: see App.

52. **nam**, "(and I begin with this period of his life) for." **antea**: only here in Ter., and nowhere in Plaut.

53. **qui**: see on Prol. 6; cf. 150, 302, etc.; Hor. *Sat.* 1. 1. 1 *qui fit, Maecenas.* Transl., "how could one have understood or even begun to know his natural bent?"

54. **magister**: i. e. παιδαγωγός, the slave who had charge of a boy's education, and accompanied him to school. **prohibebant**, "kept him out of mischief." For this tense after *dum* cf. *Eun.* 728, and see G. 569. Note 1.

55. **plerique omnes**, "almost all"; cf. *Heaut.* 830, *Phorm.* 172. The expression is somewhat inaccurate. The order ought to be *omnes plerique*, the second word serving as a corrective to the first. The traditional order is due to metrical convenience, the *que* being then disposed of by elision.

56. **ut . . . adiungant**: explanatory of *quod*. *animum adiungere* occurs only here and in *Hec.* 683. Elsewhere Ter. uses *animum adplicare* (193), *animum adpellere* (Prol. 1; 446), *animum adducere* (*Hec.* 689, 836), *animum aduortere* (*Heaut.* 570).

56–7. **equos** and **canes** are both objects of *alere* which is in apposition with *studium* (56). *ad philosophos* is (logically) another appositive, but (grammatically) *animum adiungant* is understood. The infin. *alere* is a loose constr. for the gen. of the gerund; cf. *Phorm.* 886, where *adimere* should be *adimendi*. See Hor. *A. P.* 161 and Ar. *Plut.* 157, for testimony to the fondness of the Roman and Athenian youths for dogs and horses.

58. **horum** = *harum rerum*.

60. **non iniuria**, "not without reason."

61. **ut ne quid nimis**: sc. *agas*; "that one should do naught to excess"; a proverb, translated from μηδὲν ἄγαν, which has been ascribed to Solon, to Pythagoras, and to other philosophers. For the omission of the subjunctive, cf. 120. See Wölfflin, *Publili Syri Sententiae*, p. 152.

62. **sic** refers to what follows. For *sic* = *talis*, cf. *Phorm.* 70. The use is colloquial. **omnis**: acc. pl. **perferre ac pati**: two verbs not infrequently united; cf. Cic. *De Orat.* 2. 19. 77 *facile omnis perpetior et perfero*, and Caes. *B. G.* viii. 30 *ut omnia sibi patienda et perferenda existimaret.* The hist. infin. is not uncommon in Ter.; cf. 97, 147, 662, and *Ad.* 45 where its use is co-ordinate with that of a finite verb.

63. **quibus . . . quomque**: tmesis; so in 263. **dēdere**: much stronger than *dare*. Transl., "to them he would devote himself," or "give himself up." Cf. 897, *Eun.* 1026. The difference between the two verbs in meaning and application is well illustrated in *Heaut.* 681 and 688, where *dedere*

is seen to express absolute and permanent surrender, while *dare* denotes surrender that is merely relative and temporary.

64–5. See App.

65. **ita ut** = *eo modo, quo.*

66. **inuenias**: subjunctive of contingent futurity, "one would find"; see B. *App.* 360. b. Not infrequently this subj. of the 2d sing. has a strictly potential force, "one can find," and such may be its meaning here. See B. *App.* 366. a.

67. **hoc tempore**, "in our time," i. e., in these degenerate days.

68. This proverb, whether it originated with Ter., or, as is more probable, was only passed on by him to his successors, must have been a common saying in the time of Cicero, who says of it, *Terentiano uerbo libenter utimur* (*De Am.* 24. 89). **obsequium** almost = "fawning"; but Cicero (*l. c.*) uses it in the sense of "compliance."

69. **abhinc triennium**, "three years ago." *abhinc* regularly refers to the past, rarely to the future; cf. *dehinc* (22). It is associated usually with an acc., which serves as an appositive defining it more closely. It is seldom found with the abl.

70. **huc uiciniam** = *huc in uiciniam*, "into this neighbourhood." See App.

71. **inopia**: the Andrians were proverbially poor. **cognatorum neclegentia**, "through the neglect of her kindred." As her parents were dead it was incumbent on her nearest kinsman either to marry her himself, or to provide her with a dowry, that she might marry someone else. This at least was Athenian law, as laid down by Solon, and there seems to be a reference to it here, although there is no proof that the law held good at Andros. The law is stated, probably somewhat loosely, in the *Phormio* (125, 126). See n. on *Ad.* 652. Her nearest of kin is evidently Crito, since after her death he inherits the little property she had to leave (799).

72. **aetate integra**, "in the bloom of youth"; abl. of quality. Cf. *Eun.* 473.

73. **ei** (= *hei*) is an interjection.

74. **parce ac duriter**: inserted to explain *pudice.* Cf. *Ad.* 45. Cf. also *durus* in Hor. *Epist.* 1. 7. 91, and *asper* used of the country mouse in Hor. *Sat.* 2. 6. 82.

75. **lana**, etc., "with wool and web her living eking out"; cf. *Heaut.* 285. **quaeritans**: cf. n. on *Ad.* 81.

78. **lubidinem**, "pleasure."

79. **condicionem**, "their terms." Cf. *Heaut.* 326; Hor. *Od.* 1. 1. 12 *Attalicis condicionibus*, "terms such as Attalus could offer." **quaestum** may signify any business or occupation whereby money is made. In Plaut. *Capt.* 98, it is used of the trade of a slave-dealer, and is coupled with *in*-

honestum. In *Ad.* 206 it refers to the occupation of a *leno*, and commonly the word points to some calling of a disreputable character. But this is largely because it = 'a seeking (of money),' then 'the process by which the money was sought,' trade, etc. Cicero (*De Off.* 1. 150, 151) supplies the necessary atmosphere for the word.

81. **ēsset**: from *edo.*

82. The omission of a verb of saying, thinking, or doing, is frequent in colloquial speech.

83. **habet**: sc. *ictum* or *uolnus.* When a gladiator received a mortal blow, the spectators cried *habet.* Here the expression is transferred to a love affair: "he has it," "he is hard hit." For the thought cf. Hor. *Od.* 1. 27. 11 f. **obseruabam**, "I used to watch." **seruolos**: young slaves (hence the dim.) who accompanied their masters when they went out to dinner, and returned at a specified hour to bring them home. Cf. *Ad.* 28 f.; Lorenz on Plaut. *Most.* 313. Donatus says they were called *aduorsitores*, and among the *dramatis personae* of the *Mostellaria* of Plautus the name *Phaniscus aduorsitor* occurs; but the word is nowhere used in the play itself, and is not found in general use. The expression *aduorsum uenire* is found in *Most.* 313; cf. Fay's note, *l. c.*

84. **uenientis aut abeuntis**: i. e. on errands to and from the houses of their respective masters, not the house of Chrysis. **puer**: cf. the similar use of παῖς, the German *Knabe*, the French *garçon*, the English *boy.*

85. **sodes**, "if you please"; contracted from *si audes* (*audere* = *auidere*, "to desire," "to wish," whence *auidus*). It is commonly accompanied by an imv., as here and in *Ad.* 517, 643; *Heaut.* 580; *Hec.* 844; Hor. *Sat.* 1. 9. 41 *me sodes* (sc. *relinque*); but not invariably, for cf. *Hec.* 753; *Heaut.* 738.

86. **teneo**, "I understand"; cf. 300, 349, 498; *Heaut.* 700, 778, etc.

87. **Nicēratum**: Νικήρατον. Editors who retain *nam* may read *Nicĕratum* on the analogy of *Sĭmo* = Σῖμων.

88. **Pamphilus**: sc. *habuit.* **symbolam dedit**, "he paid his scot." *symbola* (συμβολή), for which the pure Latin was *conlecta* (Cic. *De Orat.* 2. 57. 233), was the amount paid by each one of a number of contributors to a feast. Such a feast was called δεῖπνον ἀπὸ συμβολῶν, and the participants might be said *de symbolis ēsse*, as in *Eun.* 540. *asymbolus* was a person who attended the feast, but contributed nothing — as in *Phorm.* 339.

90–1. **nil . . . quicquam**, "nothing whatever." The emphatic pleonasms *nil quicquam* and *nemo quisquam* are frequent in the *sermo cottidianus.* For the former cf. *Hec.* 400; *Eun.* 884; *Phorm.* 80, 250; *Ad.* 366: for the latter *Hec.* 67; *Eun.* 226, 1032, and the equivalent constructions in *Ad.* 38, 529, 716–7.

91. **enim uero**, "why, of course." *enim*, which is often combined with other particles, was originally a corroborative particle, *coniunctio affirma-*

tiua (Priscian xvi, p. 103 f. H.; vol. iii, Keil), and in early Latin capable of standing first in the sentence (as here and in 206; *Ad.* 168; *Hec.* 238; *Phorm.* 983; Plaut. *Trin.* 1134, and *Capt.* 592); in later Latin it stood first only when immediately followed by *uero.* In Plaut. it is normally corroborative; in Ter. it is sometimes causal (e. g. in *Ad.* 649; *Hec.* 834); see Clement in *A. J. P.* xviii. 4, where the subject is treated at length. **spectatum**, "tested," "approved."

93. **nam**: cf. n. on 43. **qui**, "he who;" with *animus* in the next line understand *cuius*; that is, *cuius animus* = *qui animo.* This is better than to make *animus* the antecedent of *qui*, or to regard *qui* as equal to *si quis.* In actual fact, however, Greek and Latin are loath to repeat a relative in a changed case-form. **ingeniis**, "characters." **conflictatur**, "is in company"; usually dep., but found in the act. voice in *Phorm.* 505. **eius modi**: i. e. such as were Chrysis and her lovers. *eius* is a monosyllable.

94. **in ea re**, "in doing so"; with a reference to *conflictatur.* **tamen**, "after all," "in spite of everything"; often added to bring out the idea of concession. It gives strength to the sentence as ὅμως does. Cf. 881; *Heaut.* 1012; *Ad.* 110, 174, 226.

95. **scias**, "one may be confident"; cf. B. *App.* 366. *a*; and n. on 66 (*inuenias*). *scias* and *suae* are monosyllabic, by synizesis. So *scio* in 653, 658, etc. **posse**: sc. *eum*, antec. of *qui* (93). **habere modum** has the sense and constr. of *adhibere modum*, "to set bounds to." On the use of the simple for the compound verb cf. Wilson in *Gildersleeve Studies* p. 49, and *T. A. P. A.* xxxi, pp. 202–222. **ipsum**, "of himself," "unassisted."

96–7. "Not only was I pleased at this, but also with one accord all men began to say all manner of complimentary things to me and to commend my good fortune."

96. **ore omnes omnia**: the alliteration strengthens. It occurs most frequently in the last two or three words in a vs., but not seldom extends to many words, as in *Ad.* 322; *Phorm.* 334; Plaut. *Men.* 252 *non potuit paucis plura plane proloqui.* Cf. *Ad.* 990. The early Latin writers, notably Ennius, Plautus, and Lucretius, were extremely fond of alliteration and assonance. See Munro's *Lucretius*, Introd. to Notes, II, p. 311. *omnes omnia* is a common collocation.

97. **dicere**: sc. *mihi.* The infinitives are hist.; see on 62. **meas** has the value of the gen. of *ego*, and thus furnishes an antecedent to *qui.*

100. **ultro . . . uenit**, "went out of his way to come to me." It was more usual for the father of the young man to make the first advances.

101. **dote summa**: this proves to be *decem talenta* (951), or about $12,160. In *Heaut.* 838, a modest dowry is two talents, or about $2,432. No wonder Simo speaks of Chremes' offer as *summa*!

102. **placuit**, "I agreed"; often without a dat. **despondi** (sc. *eum*), "I promised him in marriage." This verb is commonly used of promising a daughter in marriage, as in *Heaut.* 779. That the legality of a marriage contract should depend on a formal betrothal, in which the consent of the parents or guardians of the young people was a necessary factor, was owing mainly to the seclusion in which the women of a family were kept in both Greece and Rome, as well as to the power of the *patria potestas*, which a Roman father exercised over his sons. In the present instance it is evident from the sequel that Pamphilus had not even seen the daughter of Chremes, to whom he is thus betrothed by his own father. In Rome the consent of the bride's father had first to be obtained. Here it is given gratuitously. The simplest form of betrothal appears in Plaut. *Poen.* 1157: Ag. *spondesne igitur?* Ha. *spondeo.*

103. **quor non** = *quominus*; cf. Cic. *N. D.* 1. 34. 95 *quid obstat quominus sit beatus?* Terence's words = *quid igitur causae est cur non fiant?* Transl. "what then is in the way of the marriage (sc. *nuptiae*) taking place?"

104. **fere in diebus paucis quibus**, "very shortly after." Cf. the Spanish "*en pocos dias que.*" *fere* goes with *paucis*, "a couple of days or so." *quibus* is illogical; we should expect *postquam.* Cf. Caes. *B. G.* 3. 23 *paucis diebus quibus eo uentum erat.*

105. **uicina haec**, "our neighbour here." **factum bene**: an expression of joy over the happy ending of some matter that causes anxiety; cf. 969, 975. The opposite is *male factum*, as in *Phorm.* 751. In these expressions *est* is regularly omitted.

106. **beasti** (sc. *me*), "you delight me": cf. *Eun.* 279. **a Chryside** expresses the source of his fear; cf. Liv. 23. 36. 1 *ab Hannibale metuens.* **ibi tum**, "thereupon," "then"; a pleonasm of the *sermo cottidianus.* Cf. 131, 223, 633; *ibi* alone has this sense in 149, 356, 379.

107. **amarant**: plpf.; see App. **frequens**, "often"; cf. Cic. *Cat. Mai.* 11. 38 *uenio in Senatum frequens.*

109. **conlacrumabat**, "wept bitterly." The preposition strengthens the verb, as in *conlaudo*, *conclamo*, etc. Compounds of *con-* are more numerous than those with any other prefix; most of these compounds belong to the early period. See Cooper, *Word Formation in the Roman Sermo Plebeius*, pp. 262–271. The word may mean also that he wept in sympathy with the rest.

110. **paruae consuetudinis**, "slight intimacy." Cf. 135.

111. **causa** = *ob* or *propter*, "on account of." **tam familiariter**, "with so much friendly feeling."

114. **mansueti**, "gentle." **multis**: cf. 29 *paucis* and n.

115. **eius**: i. e. Pamphilus.

116. **etiam**, "still." The negative here does not modify *etiam*; the sense is "still unsuspicious of evil." Cf. *Heaut.* 175 *haud quaquam etiam cessant*, and see Kirk in *A. J. P.* vol. xviii. 1, p. 27. Spengel's n. on this *etiam* is misleading.

117. **ecfertur**, "she is carried forth (from the house)"; cf. Plaut. *Most.* 1001 *unum uidi mortuom efferri foras.* **imus**: i. e. the funeral procession starts on its way. On this description of the funeral of Chrysis, see Cicero, *De Oratore* 2. 80. 327. The great orator not only commends the style as a whole, but praises in particular the elegant brevity of the words, *ecfertur; imus.*

118. **unam**, "one in particular."

120. **ut nil supra**: sc. *esse possit*; "that nothing could exceed it"; cf. n. on 61; *Ad.* 264; *Eun.* 427. For a slightly different view (involving the Emphatic Neuter) see Greene in *Class. Review* for December, 1904, p. 450.

121. **lamentari praeter ceteras**: because she was the sister and nearest relative.

123. **honesta ac liberali**, "fair and noble"; cf. *Eun.* 682, 473; *Ad.* 684. Note that Simo is much impressed with the beauty of Glycerium. His description awakens our interest in her, and our sympathy for the young man. Glycerium, as we shall learn presently, was freeborn, *ingenua.* She was, too, an Athenian citizen. Hence the poet is careful to save her character as far as possible. Passages similar to this in thought and purpose abound in the plays. **pedisequas**: attendant slave-women of Chrysis. These would naturally follow in the funeral procession of their mistress, who may be supposed, from what Crito says in 779, to have been no longer poor at the time of her death.

125. **percussit ilico animum**, "suddenly it struck me"; almost impersonal. The subject (= the truth of the matter) is suggested by the previous words, and explained further by what follows. For *ilico* see on 514. **attāt**, "ah!" Note the long ultima. **hoc illud est**: i. e. τοῦτ' ἔστ' ἐκεῖνο, "this explains that matter," "there we have it."

126. **hinc illae lacrumae** became a proverb, used often when there was no question of actual tears — as in Hor. *Epist.* 1. 19. 41; cf. Cic. *Pro Cael.* 25. 61. There is a reference to *conlacrumabat* (109). Cf. n. on *Ad.* 96 (*nullum factum*).

127. **quorsum euadas**: cf. 176; *Ad.* 509.

128. **sepulchrum**: the place where the body was burned; so also *sepelio* often of the place merely, although the body was burned, not buried.

129. **fletur**: impers. Notice the tenses in this and the previous vs. The presents denote repeated action and are picturesque; the historical perfects (aorists) give the final issue or result and point to acts done once.

131. **satis cum periclo**, "with no little danger (to herself)." **ibi tum**:

see on 106. **exanimatus**, "almost breathless," implies loss of self-possession.

132. "Betrays the passion he had thus far so well concealed." The synonyms, *dissimulatum* and *celatum*, merely strengthen each other.

133. **mediam**, "around the waist"; cf. *Ad.* 316.

134. **te is perditum**: Glycerium is actuated solely by love for her sister, and for the moment forgets everything in the intensity of her despair and grief. To suppose that in going dangerously near to the burning pyre her purpose was to force Pamphilus to betray in public his affection for herself, in order that his betrothal to the daughter of Chremes might be annulled, is to make her both calculating and heartless — which is far from the poet's intention. See on 123. For the constr. cf. *Heaut.* 315.

135. **consuetum amorem**, "the enduring quality of their affection." Cf. *Hec.* 404, 555. **ut cerneres**: both potential and consecutive: "so that one could observe." Cf. *Heaut.* 307 *ut facile scires.* See B. *App.* 366. b.

136. **quam familiariter**: lit. "how trustingly," or, as Mme. Dacier puts it, "*d'une manière si pleine de tendresse.*" For the constr. and order cf. *Eun.* 178.

137. **quid aïs**: a common expression in Plaut. and Ter., with varying shades of meaning (cf. n. on 184). Here, as often, it is an exclamation of surprise, "what!" "what's that you say!" Cf. 301, *Ad.* 570, etc.

138. **ad obiurgandum**: the more classical constr. would be *obiurgandi*, as in 158; cf. 154. See on 482. **nec satis causae**: cf. n. on *Ad.* 96 (*nullum factum*). *nec = et non tamen.* **diceret**: sc. *si obiurgarem*; ideal ('less vivid') condition transferred to the past; see G. 596. 2.

139. **quid commerui**, "of what error have I been guilty?" *commereo* is used regularly in a bad sense, *promereo* regularly in a good sense, *mereo* in either; cf. *Hec.* 486, 631; *Phorm.* 206, 516; *Ad.* 201, 681.

141. **honesta**, "proper."

143. **quid facias illi**, "what would you do to that fellow?" Cf. Hor. *Sat.* 1. 1. 63. The dat. of the person in this constr. is the dat. of the indirect object, and is rare; still more rare is the use of the prep. *de.* Regularly *facere, fieri* and *esse* are (in future forms, which serve as the passive of *facio*) united with the simple instrumental abl. See 709; *Heaut.* 188, 317, 333, 462, 715; *Ad.* 611, 996; *Phorm.* 139; *Hec.* 668. **damnum** is damage done to property, while *malum* is outrage done to the person; hence *malum dare* is often used of the punishment of slaves, as in 431.

144. **postridie**: a locative; thus also *meridie, die crastini*, etc. See B. *App.* 256, 173, 126.

145. **indignum facinus**: an exclamation, which may be treated here as a statement in *oratio obliqua* (sc. *esse*); "that it is a shocking deed," "that it is monstrous." The exclamatory nature of the expression is seen in *Phorm.*

613, *Eun.* 70, *Ad.* 173, 669. On the other hand it is object of *audies* in 854. **comperisse**: sc. *se*; see on Prol. 14. A better punctuation and interpretation = *clamitans* (*se*) *indignum facinus comperisse, Pamphilum,* etc.

146. **peregrinam**: euphemistically for *meretricem*; *nam hoc nomine etiam meretrices nominabantur* (Donatus). The mere fact of a love affair with such a person, though censurable, would not have signified in comparison with the truly *indignum facinus* of desiring her *pro uxore,* in preference to an Attic citizen.

147. **instat factum**, "insists that it is true."

148. **ut qui . . . neget**: *qui* here is not nom., but the adverbial abl. (see on Prol. 6), which shows itself later in *atqui, quippe,* etc. It is properly indefinite (= "in any way," "somehow,") but has ceased here, as in *atqui*, etc., to have any translatable force; *ita . . . ut* = "on the understanding that." For *ut* with 'stipulative' force, see C. E. Bennett, *T. A. P. A.* vol. xxxi.

149. **gnatum**: sc. *inuasisti* or *obiurgasti* or *adortus es* (Donatus). Note the aposiopesis. **ibi**, "then"; cf. n. on 106.

150. **qui**, "how so?" See on 53. **cĕdŏ** ("tell me!" "pray!") is an archaic imperative corrupted by contraction from *ce-dato* = *hocce dato,* "give it here." It is not always used absolutely, as here, but may be followed by an acc. or by a clause. Sometimes a dependent question follows it, as in 383 (perhaps), and *Heaut.* 662; but cf. 389; *Heaut.* 597; *Ad.* 688. The pl. *cette* is found only in early Latin, but the sing. is used by Cicero.

151–3. The excuses which Simo imagines his son would advance.

151. **his rebus**: i. e. the intrigue with Glycerium. **finem**: the limit set by his marriage. **praescripsti** = *praescripsisti*; the omission of *-is* (*s*)- is to avoid excessive sibilation. Such omission occurs in verb-forms when *s* or *x* precedes. It is found in all the Latin poets, and occasionally in colloquial prose; cf. Cic. *ad Att.* 12. 42. 1 *dixti.* It happens most frequently in the pf. indic. act. 2d sing. and pl., as *promisti, scripstis*; in the pf. infin. act., as *scripse, dixe,* and in the plpf. subj. act., as *recesset, duxem.* Cf. Roby, § 663; Lindsay, *Lat. Lang.* p. 508, and the note of Klotz on this passage. Cf. also Lease, 'Contracted Forms of the Perfect in Livy,' *Class. Rev.* xviii (Feb. 1904).

152. **prope adest quom**, "the time is near when"; cf. *Hec.* 543; *Ad.* 299; Plaut. *Capt.* 516, and *Rud.* 664 *nunc id est quom.* **alieno more**: i. e. as a wife would have him live.

155. The apodosis is implied in 154, according to the punctuation. But see App. **amorem**: i. e. for Glycerium.

156. **ea**: i. e. *nolle uxorem ducere.* **aduortenda**: see App. **ab illo**, "coming from him," "on his part." **animum aduortenda iniuriast** (= *animaduortenda*, etc.), "is a punishable offence"; the meaning, "to punish" (cf. 767), is derived from the primary sense, "to notice," which,

e. g., the expression bears in *Phorm.* 909. Observe that, in the passive, one of the two accusatives (*animum*), which belonged to the active construction, is retained, as is usual when other active verbs that govern two accusatives become passive.

157–67. Simo now explains his plan of procedure (*consilium meum*); see on 50.

157. **operam do** is used with a neut. pron., as if it were a single word, *curo, ago*; cf. 307; *Hec.* 546 note; *Ad.* 617; and the use of *animum aduorto*. This use of *id, quod, quid*, etc., is essentially the same with that in 376, 448; *Eun.* 998, 829, 1034; *Ad.* 939. It gives the ground of the emotion.

159. **sceleratus**, "rascal"; cf. *Ad.* 553.

160. **ut consumat**, "that he may exhaust it," depends on *operam do* (157).

161. **manibus pedibusque**, "with might and main," modifies *omnia facturum*. Cf. Hom. *Il.* xx. 360 χερσίν τε ποσίν τε. **obnixe**: adv. and redundant, "to the utmost of his powers."

162. **magis id adeo**, "the more so for this reason in fact"; *id* (adv. acc.) anticipates the *ut*-cl.; see G. 333. 1, Rem. 2. *adeo* is intensive; cf. 415, 579, 585, 759, 775. **incommodet**, "thwart"; for the opposite see *Hec.* 760.

163. Tyrrell's text makes Sosia utter the words *rogas*, etc.; but this is a manifest oversight, probably due to the same error in Dziatzko. I have made the needed correction.

164. **mala mens. malus animus**, "evil thoughts, evil intentions." Cf. Ar. *Pax* 1068 ὧν δόλιαι ψυχαί. δόλιαι φρένες.

166. **in Pamphilo . . . morae**: for the form of expression, cf. 420; *Ad.* 719; Verg. *Ec.* 3. 52 *in me mora non erit ulla*. For a second form cf. 593, and for a third, 424, 467; Plaut. *Trin.* 277 *neque tibi ero in mora*.

167. **exorandus est**, "must be prevailed upon"; *exorare* = "to succeed in one's entreaty," "to persuade." **confore**: impers.; "that this will be brought about." The other parts of the verb *consum* are supplied by *confieri*. Cf. n. on *Ad.* 946. *confuturum* however occurs in Plaut. *Mil.* 941 and elsewhere.

168. Here begins the third division of Simo's narrative. See on 50. **ut adsimules**: we might expect the infinitive; but *ut* is right, for *tuomst officium* has the force of *tibi agendumst*.

169. That Simo himself undertakes the two duties here enjoined upon Sosia is evident from 196 ff. and 404. But Sosia, though he does not appear after this scene, may be imagined as acting elsewhere in accordance with these instructions.

171. **nunciam**: an emphatic "now"; the word is not = *nunc iam*, but *nunci-am*, and is of three syllables. The same *-am* is found in *quispiam, palam, coram*; see Tyrrell, *Mil.* n. on 357. **i prae**: on *Ad.* 167. **sequor**: see App. See also n. on 186 (*agis*), and on 322.

ACT II. SCENE 1. [I. 2.]

Notwithstanding the fact that a new act is here indicated, Simo must be supposed to remain on the stage, where he lingers until vs. 205, in apparent disregard of his promise at 171 to follow Sosia into the house. But *sequor* need not be interpreted too literally, and Simo naturally takes advantage of the sudden appearance of Dauos, to warn the slave against any attempt to thwart him in his plans regarding Pamphilus.

172. Simo recalls to mind that Dauos exhibited considerable anxiety on hearing of Chremes' offer of his daughter in marriage. As Dauos is the accomplice of Pamphilus, this reflection causes Simo to give emphatic expression to what now amounts to a conviction, viz., that Pamphilus will prove unwilling to enter the bonds of matrimony. Previously (155–158) Simo had entertained doubts on this point.

173. **ita**: parataxis; later Latin would have preferred a causal particle. **modo**, "lately," "recently"; cf. *Ad.* 87. After the event mentioned in 99–102 and before the opening of the play, Simo must have given out that his son was to marry the daughter of Chremes, and that the day for the wedding had been fixed. *modo* is used also of the immediate fut., as in 594, and of the pres. (= "just now"), as in *Ad.* 289. This last use is ante-classical.

175. Dauos comes out of the house. He is muttering to himself; Simo withdraws to one side and overhears his remarks. **mirabar si**: cf. *Phorm.* 490. See A. & G. 572. b, note; Lane, 2068; G. 542, note 1. **hoc**: i. e. the conduct of Pamphilus. **sic**, "thus easily"; cf. n. on *Ad.* 454 *haud sic auferent.* **abiret**, "would come off (turn out)," i. e. pass unnoticed. **semper**: with *lenitas*, "the unbroken forbearance." The use of the adv. as an adj. is possible because *lenitas* has an attributive, *eri*. Cf. the Gk. οἱ νῦν ἄνθρωποι, etc.; Juvenal, iii. 34 *quondam hi cornicines*; Plaut. *Per.* 385 *non tu nunc hominum mores uides?* and Shaks. *Hamlet*, 'our sometime sister, now our Queen.' Spengel takes *semper* with *uerebar*. See App.

176. **quorsum euaderet**, "the outcome," "issue." For the clausula see Introd. § 79.

177. Since the event mentioned in 148, Simo has maintained strict silence (178), a fact somewhat inconsistent with the interpretation of those commentators who will have it that Simo stepped into the house at 171 and gave orders in the presence of Dauos for the pretended marriage. Those who interpret thus understand 173 to refer to these orders. But vs. 173 actually refers to the event described in 99–102, of which Dauos naturally would have been informed almost as soon as it had taken place. It was then too that Simo noticed the slave's anxiety (see on 172). Accordingly

the *nuptiae* of 173 are not the "pretended marriage" of 157 and 168, and the stage does not become empty at 171. See n. introductory to this scene.

178. **numquam**: used instead of *non* for emphasis, like the English 'never.' Cf. *Heaut.* 559 *numquam umquam*, "never did I ever" (West). The sudden change of metre marks a sudden change of feeling (Introd. § 83), from grave to gay, in Dauos — a change emphasized by the five trochees, each of which consists of a separate word.

179. **faciet**: with particular reference to *uerbum fecit* (178). **malo**: on 143 (*damnum*).

180. **id** and *hoc* are frequently anticipatory to a clause of some kind, or even to a direct quotation, as in 255. Cf. 376, 497, 675, 268, 269, 391. **nos**: i. e. Pamphilus and Dauos. **necopinantis**: explanatory of *sic*. *nec-* has the same force (= *non*) as in *neglego*, *negotium*, etc. **duci**, "be led on"; cf. *Phorm.* 500.

181. **interoscitantis opprimi**, "be caught unawares"; more lit. "open-mouthed," "yawning," and so "half asleep," "napping."

182. **spatium cogitandi**: cf. 154 and n. on 138.

183. **astute**, "shrewdly (done)." *hoc et gestu et uultu seruili et cum agitatione capitis dixit* (Donatus). **carnufex**, "scoundrel," "villain"; in reality "an executioner." The occupation was called *carnuficina*, and as the office was neither honourable nor popular the word *carnufex* became a common term of vituperation and abuse, and was often applied to slaves. Cf. 651, 852; *Ad.* 363, 777; cf. also Ramsay's *Mostell.* pp. 259–260. **neque prouideram**, "yet I had not seen him before"; for *neque* cf. n. on 138. The common meaning of the verb is "to foresee," "to provide," as in *Heaut.* 116. *praeuidere* belongs to a later period.

184. **eho dum ad me**, "ho! for an instant, I want you"; *eho* is an exclamation that implies an imperative; hence *dum*. Cf. *Heaut.* 249, 550; Plaut. *Bacch.* 794 *manedum*, etc. See on 29 and cf. 324, 616; *Eun.* 360. **quid aïs**: often used in Plaut. and Ter. to introduce a new point in conversation; here it is introductory to what Simo is about to say in 185, but the cunning Dauos takes the words literally and injects *qua de re* (= "about what?"). Simo does not hear the words *quid hic uolt.* With *quid aïs* as used here cf. the French 'dis donc,' German 'sage mal,' English 'I say' and 'look here,' American 'say.' Cf. 517, 575; *Ad.* 556; n. on *And.* 137.

185. **rumor est**: in reality Simo has himself seen the evidence of it (129–136).

186. **hocine agis an non**, "will you attend to me or not?" more lit. "to this business of mine." Cf. n. on *Heaut.* 694. *hocine* = *hoce-ne.* **agis**: the pres. for the fut. is common in the *sermo cottidianus.* **istuc**: neut. acc. of *istic*, "that business of yours," "what you say"; understand

ago. It is a neut. substantive likewise in the expression *istuc aetatis* (=*id aetatis*, Cic.), "at your age"; see *Heaut.* 110. It is an adv. = "to that point of yours," in *Heaut.* 274 and *Ad.* 821. **ea**: i. e. the course of conduct pursued hitherto by Pamphilus, to which reference is made in *quod antehac fecit* (187).

187. **antehac**: dissyllabic. See Introd. § 96.

188. **tempus**: the same as *aetatis tempus* in *Hec.* 594. Cf. 443 *aetas* = "youth." **tulit**: intrans. through the ellipsis of *se* (cf. Knapp's *Vergil*, Introd. § 139); "was suited to," more lit. "bore upon." **siui**: sc. *eam rem.* As the subj. after this verb is never introduced by *ut* in Plaut., it is well to take *siui* absolutely here and *ut expleret* as an adv. cl. of purpose = "in order that, etc." But the *ut*-cl. in *Hec.* 590 clearly stands in objective relation to *sinam*, and may be warrant for a similar construction here.

189. **hic dies**: cf. 102.

190. **dehinc**: temp., "from this time on," "henceforth." **siue** = *uel si.* **in uiam**, "to the right way": cf. n. on 442 (*uia*); Cic. *Philipp.* xii. 2. 7 *quod si est erratum, patres conscripti, spe falsa atque fallaci, redeamus in uiam.* **ut . . . uiam** = *ut tu cures ut ille redeat iam in uiam.*

191. **hoc quid sit** may depend on *rogas* understood (cf. *Ad.* 288), as if Dauos had looked inquisitive or surprised, or had actually said *hoc quid est?* and Simo were repeating his question in the answer. A question echoed or repeated is mentally dependent and may have the subj. See on 282. Cf. *Ad.* 84, 374. **quĭ amant**: hiatus, with a shortening of the vowel, is allowed when a monosyllable bearing the ictus and ending in a long vowel or *m* stands before a word beginning with a vowel. See Introd. § 97. Cf. Ritschl, *Prolegomena in Trin.* 200 f.

192. **magistrum**: in this instance Dauos himself. Cf. n. on 54. **eam rem**: the fact stated in 191. **inprobum**, "bad," "ill-disposed."

193. **ipsum aegrotum**, "itself love-sick"; cf. 559. *ipsum* has the force of "without the promptings of a teacher." **ad deteriorem partem**, "upon (toward) the inferior course of action." **adplicat**, "sets," "guides."

194. **non Oedipus**: I am no guesser of riddles, says Dauos, and by this he suggests a resemblance between Simo and the Sphinx — an insinuation that would have amused the audience. Plautus (*Poen.* 443) says: —

> **Nam istí quidem hercle orátionist Oédipo**
> **Opus cóniectore, quí Sphingi interprés fuit.**

196–8. The change of metre is significant. The former lines being in *recitative*, the change to spoken lines (iambic senarii) gives particular prominence to the conditions therein set forth as those under which Simo will fulfil his threat; but the details of the threat itself are unfolded in the more weighty octonarii which follow (199, 200).

196. **hodie**: on *Phorm.* 1009.

197. **quo . . . minus** here indicates purpose, like *ne* after an expression denoting an effort to hinder.

199. **pistrinum**, "the grist mill," "mill-house." See Harper's Class. Dict. s. v. *mola*.

200. **ea lege atque omine**, "on these terms and with this assurance." **ut . . . molam**, "that I shall grind"; stipulative. Cf. 148 and n.

201. **intellextin**: on 151 (*praescripsti*). **non dum etiam**: *dum* is reinforced by the temp. *etiam*; see Kirk in *A. J. P.* vol. 18, pp. 33 and 34. 2). Cf. n. on 116. **immo callide**, "nay, thoroughly." Cf. n. on 523. *callide* is an ironical echo of *quam sis callidus* (198).

202. **ita aperte**: with sarcastic reference to *aperte uis*, etc. (195). For the force of *ita* see on 173. **ipsam rem**, "the plain truth." **locutu 's** = *locutus es*; see on 43. **circum itione**: here as two words, since the second syllable of *circum* suffers elision. This reading is confirmed by the chief of the *Regii codices* used by Bentley; see Introd. § 110, and Warren in *A. J. P.* vol. III, p. 67. For the abl. see on Prol. 5.

203. **passu(s) sim**: for the obscuration of final *s* see Introd. § 93. For the mood see on 66, and cf. Hor. *Sat.* 1. 5. 4 *nil ego contulerim iucundo sanus amico*. See also Elmer in *Cornell Studies in Class. Phil.* no. vi, p. 211. For the tense cf. Elmer, *l. c.* p. 158. Transl. "in anything more readily than in this should I suffer myself to be deceived." **deludier**: an archaic form of the pass. infin., frequent in Plaut. and Ter. It is found generally at the end of the line — in Ter. always so, except in *Hec.* 827, where *suspicarier* ends the first half of an asynartetic vs. In *Ad.* 535 the true reading is *laudari*. Simo's statement illustrates a fundamental characteristic of the old man in comedy — the constant fear of being duped.

204. **bona uerba, quaeso**, "gently, gently, please"; more lit. "(speak) words of good omen, I pray you." Like εὐφήμει, *bona uerba* is borrowed from the language of sacrifice, and is spoken here in irony. Hence Simo's indignant question, *inrides?* **nil me fallis**, "I'm not deceived by you."

205. **ne temere facias**, "don't do anything rash." See App. **neque haud dicas**, "and be sure you do not say." The two negatives strengthen each other. This was not only a Greek idiom (cf. οὐδὲ μή, and see Goodwin in *Harvard Studies*, vol. I, p. 72 *fin.*), but was in a measure characteristic of the *sermo plebeius*, from which it passed into the Romance languages. But see App. **tibi non praedictum**, "that you were not warned of this." With the threat on his lips Simo enters the house not to reappear until 404.

ACT II. SCENE 2. [I. 3.]

Now that Simo has retired Dauos assumes an easier manner and reflects on the difficulties of the situation. He is uncertain whether to heed the old man's warning or to side with Pamphilus, whose loves he would fain promote. He decides upon the latter course.

206. **enim uero**, "in very truth"; see on 91. **segnitiae neque socordiae**: probably datives, like *preci* in 601 and *Phorm.* 547; possibly genitives similar to *obiurgandi* (154). Transl. "there is no time for sloth or negligence." For the form *segnitiae* see on *Ad.* 267. Syrus, the slave, addresses himself in *Ad.* 763. For the sentiment cf. *Ad.* 631, Plaut. *Asin.* 249 and *Merc.* 112.

207. **quantum**, "so far as"; cf. 756. 423: n. on 861; *Heaut.* 592.

208. **astu**: from *astus*, "craft," "cunning," but found only in the abl. and as an adv., until the post-Aug. period. **prouidentur**, "are prevented." **erum**: i. e. Pamphilus. **pessum dabunt**, "will send to the bottom"; a metaphor taken from the sea. Cf. Plaut. *Rud.* 395 *nunc eum cum naui scilicet abiisse pessum in altum.*

210. **illum** and **eius** refer to Pamphilus, **huius** to Simo. *ei*(*u*)*s* and *hui*(*u*)*s* are monosyllabic. See Introd. § 96. **uitae timeo**: Pamphilus is not incapable of taking his own life. *uitae* is dat. of the object for which one fears; cf. *Heaut.* 531; Hor. *Sat.* 2. 1. 23 *sibi quisque timet.* The dat. is to be distinguished from the acc., as in **minas**, which denotes the object feared.

211. **uerba dare**, "to impose upon," "hoodwink." Cf. 504; *Ad.* 621 n.; *Eun.* Prol. 24. **primum**, "in the first place," is balanced by *ad haec mala* (215); cf. Gk. *πρῶτον μέν.* **de amore hoc comperit**: for the more usual *amorem hunc comperit*; cf. Nep. *Paus.* 5. 3 *postquam de scelere filii comperit.*

212. **seruat**, "keeps watch on." **ne . . . fallaciam**, "lest I devise some trick in the matter of the marriage."

213–4. "If he finds it out, I am lost: [or] if it suits his whim, if he hits on an excuse, (whether) rightly or wrongly he will send me post-haste to the mill." See App.

214. **praecipitem**: sc. *me.* Cf. 606.

218. **amentium, haud amantium**, "lubbers not lovers." (So Knapp.) Puns are common in the Roman comedians, as in Shakespeare; but Plaut. is much freer in his use of them than Ter. The above is an instance of *paronomasia* or *agnominatio*, i. e. the bringing together of two or more words similar in sound, but wholly different in sense and etymology. This may be distinguished from 'assonance' in the narrower sense, the latter being caused by the juxtaposition of two words etymologically related. The distinction, however, must not be pressed too far. Cf. *Heaut.* 209, and n. on *And.* 96.

219. **tollere**, "to acknowledge." According to a custom prevalent among both Greeks and Romans, the father of a new-born infant was called upon to decide whether it should be reared or exposed to death. If he decided upon the former course he formally raised (*tollere*) the child from the ground or other place where it had been laid for the purpose. Hence the expressions *τέκνα ἀναιρεῖσθαι* and *liberos tollere*, which mean "to bring up," "to rear." Otherwise the child was "exposed." Cf. *Ad.* 809.

221–4. Notice the change from indirect to direct quotation and back again. Such a mixture is common in Greek, and may have existed in the original.

221. **ciuem Atticam esse hanc**: this proves to be true in the end, so that, as Dauos remarks in 780, Pamphilus would be under legal obligation to marry her even if he did not in reality wish to do so. Ter. is here preparing for the *dénouement*. **hinc** improves the sense by making it clear at once that the *mercator* came from Athens. **fuit olim**: cf. 923.

222. **mercator** was the girl's uncle, not her father; cf. 932.

223. **obiit mortem**: not through shipwreck, but afterwards on the island of Andros, as appears from 923–928. **ibi tum**: see on 106.

224. **fabulae!** "Mere stories!" "Nonsense!" Cf. *Heaut.* 336. Dauos deceives himself.

225. The flatness of this remark suggests that the vs. crept into the text from the margin where it stood as a comment on *fabulae*. **atque**, "and yet"; so also 607; *Ad.* 40; *Phorm.* 389, etc. **commentum**, "the fiction."

226. **ab ea**: i. e. *ab* (*ex*) *aedibus Glycerii*; cf. 461; *Heaut.* 510; *Eun.* 545; *Phorm.* 732; *Ad.* 788. Similarly *apud me* (*te*) = "at my (your) house"; cf. *Phorm.* 837, 926, 934, etc., and the French *chez moi*, *chez vous*, etc. **me ad forum**: sc. *conferam*; cf. n. on 361 (*ego me*). The Roman forum, like the Gk. *ἀγορά*, was a common loitering place for idle young men, as well as a place of business for those who were actively employed. **ut**: see App.

ACT II. SCENE 3. [I. 4.]

Mysis, maid-servant to Glycerium, comes out of the house, and while doing so pauses at the threshold to continue her conversation with Archylis, her fellow-servant, who had been urging her to go in haste and fetch Lesbia, the midwife. Archylis does not appear upon the stage, but may be seen by the spectators just within the doorway.

228. **Archylis** (from *ἄρχειν*, in reference to her position of authority within the household) is an older woman than Mysis. **Lesbiam**: lit. "the Lesbian woman"; from Lesbos, an island where the grape was grown in abundance. She was addicted to drink (*temulenta*), and therefore, in the opinion of Mysis, was hardly the right person to be summoned on the present occasion.

229. **sane pol**: like *sane hercle* (*Eun.* 607; *Hec.* 459). *pol* (and *edepol*), an adjuration to *Pollux*, one of the 'Great Twin Brethren,' was freely used by women and often by men; *hercle* or *hercule* only by men; *ecastor* chiefly by women. See Aulus Gellius, xi. 6. Cf. n. on 305. **illa**: i. e. Lesbia.

231. Archylis retires from the doorway to the interior of the house, and Mysis comes forward talking to herself. **aniculae** (a dim. of *anus*, and expressive of contempt) refers to Archylis.

232. **quia . . . est**: dependent on *Lesbiam adduci iubet* understood. **compotrix**, "drinking companion," occurs again only in Sidonius, who wrote in the fifth century A. D.

233. **huic**: i. e. Glycerium. **illi**: i. e. Lesbia. **in aliis**: sc. *mulieribus*, i. e. in the case of other women rather than in that of Glycerium. For the spirit of this remark cf. Hor. *Od.* 1. 21. 13–16 (send woes from us to the Britons, etc.). **peccandi**, "of doing her work amiss."

234. **quid nam**, "why, pray?" Cf. n. on 321, and G. 498, notes 2 and 5. **exanimatum**: see on 131. **siet**: this archaic form of the subj. (optative; see B. *App.* 218) is placed by Plaut. and Ter. commonly at the end of the line in iambic and trochaic metre, and often at the close of the first half of the vs., in the tetrameter. Cf. *Ad.* 282, 298; *Hec.* 567. So also *possiet* (874).

235. **quid**: indef., and limited by *tristitiae*. **turba**, "emotion," "confusion."

ACT II. SCENE 4. [I. 5.]

Pamphilus enters from the direction of the forum. He is in a state of great excitement, due to his having fallen in with his father and having received from him a command to prepare to be married this very day. He protests that he will never desert Glycerium, and finally tells Mysis how Chrysis, on her deathbed, committed Glycerium to his charge. Mysis remains in the background, and talks only to herself, until 267.

237. **pro deum fidem**: sc. *inploro*; but cf. n. on 716. *pro* is without influence on the case. This appears from Caecil. Stat. *Syneph. Fr.* 3 (Ribbeck) *pro deum . . . inploro fidem.* Occasionally *fidem* is omitted after *pro*, as in *Phorm.* 351. Sometimes *pro* is followed by the voc., as in *Ad.* 111, 196, 447; Plaut. *Poen.* 1122 *pro supreme Iuppiter.* Scan **quid ĕst si haéc**.

239. **praescisse**: pf. infin., through a species of attraction exerted by *oportuit.* So also *communicatum* (sc. *esse*). Thus *Heaut.* 536, 635, and often in both Plaut. and Ter. **communicatum oportuit**: impers.; sc. *esse.* So also *Heaut.* 200 *mansum oportuit.* In *Heaut.* 247 and 635, *relictas* and *interemptam* are constructed personally. For the tense, cf. n. on *praescisse*, just above.

242. **inmutatum**: adj.; "unchanged," i. e. still faithful to Glycerium.

244. **fit, pereo**: on 186 (*agis*).

245. For the infin., with or without subject acc., in exclamations, see B. 334. Cf. n. on 870. *-nĕ* is frequently added, as here (*adeon*). Cf. 253, 425, 609, 689, 870, 879; *Ad.* 38, 237. Warren (*A. J. P.* vol. II. 5, p. 75) argues that this *-ne* is an asseverative particle = "in sooth," "indeed." **inuenustum**, "unlucky in love"; '*inuenusti*' *dicebantur quibus Venus in amoribus non faueret* (Muretus on this passage). Cf. Gk. ἀναφρόδιτος.

246. See on 237.

247. **Chremetis**: gen.; see n. on 368. **adfinitatem**, "alliance."

248. **quot**: Tyrrell invariably reads *quod* and *aliquod* instead of *quot* and *aliquot*, in deference to the Bembine codex. I have substituted the common form here and elsewhere, to save the reader from needless confusion, and have accordingly expunged that portion of the footnote, which follows 'quot Σ,' viz., *quam discrepantiam dehinc referre supersedens Bembini orthographiam exhibebo.* See App.

249. **repudiatus**: see 148. **repetor. quam ob rem**: Pamphilus does not know that the marriage which his father has told him to prepare for is unreal (*nuptiae falsae*), and therefore he is mystified by this apparent change (for the second time) on the part of Chremes. His natural conclusion is that Chremes' daughter, whom he has never seen, is some terrible fright, and that her father is ready to bestow her upon any one willing to accept her; while his own father is willing to make any compact for his son that may induce the latter to abandon his present mode of life. **nisi si id est,** "surely it is the thing"; see on *Ad.* 594. In *nisi si*, *quasi si*, and similar pleonasms the hypothetical force of the first word has been lost. Cf. *Eun.* 524, 662, and numerous instances in Plautus.

250. **aliquid monstri**: on Prol. 2. **obtrudi**, "be shoved off"; *obtrudere alicui* is to give to a person against his inclination.

252. **nam**, etc., "(I have attempted to account for the conduct of Chremes, but there I must stop) for what shall I say (i. e. I know not what to say) about my father's?"; see on 43. Cf. 395, 612. *nam*, however, may be rendered by the single word, "pray."

253. See on 245. **agere**: sc. *eum*. **tam neclegenter**, "with so much indifference."

255. **id**: on 180.

256. **censen** = *censesne*.

257. Transl. "or (utter) any excuse, foolish though it might be, (and) groundless (and) unreasonable?" Pamphilus had in mind: 'I ought to have made some excuse at least (*saltem*), even if it were foolish, etc. But do you think (i. e. you don't suppose) I could?'

258. **quod**: on 289; cf. 604. The order of the three clauses in this vs. is

exactly the reverse of the order natural to English. The apodosis to *si quis roget* is understood before *aliquid facerem* (259), as e. g. "I should answer (say)," i. e. *respondeam* or *dicam*.

259. **ut ne**, used to introduce neg. purpose, is common in Ter. Cf. 327, etc., and Cicero, *passim*.

260. **diuorsae trahunt**: cf. Plaut. *Merc.* 470 *diuorsus distrahor*.

261. **huius**: i. e. Glycerium; the gen. is objective. **nuptiarum** (obj. gen.): i. e. with the daughter of Chremes of course, not with Glycerium. Notice the chiasmus.

262. With the light thrown on the character of Pamphilus in this and the next vs. cf. 882, 883, 889, 897.

263. **quae . . . quomque**: on 63. **ein ego ut aduorser**, "is it possible that I should turn against him?" *ein* = *ei* (dat. of *is*) + *ne*. The pron. is emphatic. There is, possibly, an ellipsis of *fieri potest*. Cf. n. on *Heaut.* 784. But *ut* may be explained as similar to *ut* in *Eun.* 302, that is, as an indef. adv., and the subjunctive as delib.; "shall I just set myself against him?" See B. *App.* 368. 1; 358. e), and B. 277. In 618, *tibi ego ut credam*, the *-ne* is omitted. Cf. n. on 282.

265. **peropus**: *ἅπαξ λεγόμενον*. Ter. is even more fond than Plaut. of prefixing *per* (intensive) to adjectives, adverbs, and verbs, as in the following examples, *percarus*, *pergrauis*, *perbenigne*, *perfortiter*, *pernimium*, *percupio*, *perdoleo*, and many more. Moreover *per* may be separated from the word thus strengthened, by another intensive particle, or by a pronoun, as in 486; Cic. *De Or.* 2. 67. 271 *per mihi scitum uidetur*. **ipsa**: i. e. Glycerium. **aduorsum hunc**, "to his face"; cf. n. on 42.

266. **paulo momento**, "by a slight impulse." **paulo**: commonly an adv., or a substantive (*paulum*), but here and in *Ad.* 876 an adj. **uel illuc**: on 15 and 174.

267. **o Pamphile**: *o* is simply emotional, and is omitted in the absence of any excitement. Cf. 282, 318. **quid agit**, "how is she?"

268. **dolore**: the pangs of child-birth: usually in the pl., as in *Ad.* 289, 486. **hoc**: on 180.

269. **nuptiae**: the same as in 102, i. e. with the daughter of Chremes. That no marriage is really to take place is a fact not known to Glycerium. **hoc**: on 180.

270. **queam**: subj. of contingent futurity (B. *App.* 360. b); "should I be able to attempt the thing you speak of?" i. e. even if I were to have the inclination.

271. **propter me**: on *Hec.* 833.

273. **quam . . . habuerim**: subj., because the cl. states the reason why Pamphilus is unwilling to desert her; "seeing that she has been singularly dear to me and that I have loved her with a husband's love." *credidit* (272)

also might have been subj. The indic. indicates merely a difference in the point of view of the speaker at that moment. See on 536; *Eun.* 302–303. See also B. *App.* 400. 3.

274. **bene et pudice**: cf. 120 ff. and n. on 123. **doctum atque eductum**, "taught and trained." The more logical order is preserved by Cicero (*ad Fam.* 6. 5) *ita enim natus, ita educatus, ita doctus es.* Glycerium had been reared in virtue and modesty, and being true to Pamphilus is not a *meretrix* in the usual acceptation of the word. Cf. n. on *Ad.* 48. **sinam**: on 271.

275. Pamphilus is unwilling that Glycerium should be compelled by poverty to fall to the lower level of a *meretrix.* For a parallel to the character of Glycerium cf. that of Antiphila, as described in *Heaut.* 226. **ingenium**, "character." **inmutarier**: on 203 (*deludier*).

276. **uerear**: see App.

277. **ut queas**: sc. *uereor.* Cf. 705. In its origin *ut queas* here is merely an expression of a wish (optative subj.), "may you be able to withstand compulsion." See B. *App.* 389.

278. **ingratum**, "unfeeling." **ferum**, "unnatural."

279. **consuetudo**, "association," "intimacy," "intercourse." **amor**, "genuine affection." **pudor**, "honour." Each of the three substantives in this vs. answers to one of the three adjectives in 278, but in the reverse order.

280. **commoueat . . . commoneat**: on 218.

282. **essem**: cf. 649 *habeam*, 900 *adducas*, 915 *sit*; *Phorm.* 382 *nossem*; *Hec.* 524 *sim*; Plaut. *Amph.* 813 (with Palmer's note). These and other instances, common in early Latin, of the subj. in Repudiating Questions (see H. 559. 5) illustrate how that mood is used to repeat or *echo* a previous statement, question, command, or wish, in interrogative form and generally with a view to its repudiation or denial. Sometimes the subj. is preceded by an interrog. *-ne* or *ut* or both combined, as in Plaut. *Curc.* 615–616. Cf. n. on 263. **o Mysis Mysis**: cf. *Eun.* 91, *Hec.* 856, *Ad.* 256, for other examples of a name or appellation repeated for the sake of emphasis; *primum uocandi, alterum increpandi est*, says Don. **etiam**, "still"; see Kirk in *A. J. P.* vol. 18, pp. 27 and 33.

283. **scripta**: to be taken with *sunt.*

284. **moriens**: for a parallel see *Ad.* 457.

286. **aetatem**, "inexperience," as the natural characteristic of "youth"; cf. the description of Chrysis by Simo in 72.

287. **clam te**: *te* is acc. *clam* is found only with the acc. in early Latin. See Lodge, *Lex. Pl.* s. v. **quam**, "to what extent," i. e. "how little": slightly ironical. **utraeque**: the sing. would be more regular, since two objects, not two classes or sets of objects, are referred to.

288. **ét ad rem**: Tyrrell scans *et ád rem*, for which he gives his reason in the footnote. I have altered the scansion so as to bring it into conformity with the iambic law: ⏑ ´, ⏑ –, ⏑⏑ ⏑́ ⏓, etc. In this I follow the '*editores*' with whom Prof. Tyrrell differs. I have ventured also to supply in the footnote an accidental omission, viz., the two words which immediately follow *pudicitiam*, and are necessary to the sense. **rem**: i. e. *rem familiarem*, *pecuniam*, or *lucrum*; cf. *Ad.* 95, 220; *Phorm.* 393. *ad rem tutandam* answers to *aetatem* (286), *ad pudicitiam* to *forma*.

289. **quod**, "but" or "wherefore"; really a rel. pron. with its antecedent implied in the context, and = "as to all of which." Cf. Hor. *Epist.* 1. 7. 94; Verg. *Aen.* 2. 141 with Knapp's note. Cf. also Roby 2208, and Paul Thomas on *Hec.* 338. **genium tuum**, "your better self." According to Preller, *Röm. Myth.* p. 567, the *genius* as such is always good, and the source of health and other rich gifts to the individual man. Cf. Hor. *l. c.*, and *Epist.* 2. 2. 187.

290. **solitudinem**, "helplessness"; cf. 381; *Eun.* 147 f.; *Ad.* 303.

294. **morigera**, "compliant," "pleasing." This adj., like the verb *morigero* or *morigeror*, is formed from the union of *morem* and *gerere*; cf. 641; *Ad.* 431, 218. *morigera fuit* = *morem gessit.*

295. **uirum**, "husband"; so in 718; *Hec.* 523, 524. Cf. the German 'Mann,' Eng. 'man' ('woman') as used often in country districts. With this vs. cf. Hom. *Il.* 6. 429 f. **do**: enclitic.

296. **tuae**: monosyllabic. **fide** (= *fidei*); possibly correct spelling for dat. and gen. of the fifth declension; but Mss. and Fleckeisen have *fidei*.

297. **hanc mi in manum**: i. e. gave her into my possession. This amounted to a solemn betrothal, the marriage being sure to follow. *in manum* was a legal phrase applied to marriage of a certain kind recognized in law. It referred in fact to the power which such marriage gave to the husband over the wife. The consent of Simo was necessary to make the marriage complete, but Chrysis went as far in this direction as she was able to go under the circumstances. Regarded from a modern standpoint Pamphilus and Glycerium were man and wife. Spengel and others take *in manum* literally: i. e. Chrysis laid Glycerium's hand in that of Pamphilus, as a token of marriage. But Chrysis and Pamphilus were now alone (see 285), there having been no opportunity for Glycerium to approach them, inasmuch as vss. 286–296 form a single speech.

299. **ab illa**: on 226. **accerso**, "I am going to fetch." See App. **audin** (= *audisne*), "will you listen," has the force of an imperative.

300. **caue**: sc. *dicas*, or *faxis* (as in 753). Transl. "not a word about the marriage!" **nuptiis**: i. e. with the daughter of Chremes. **morbum**: i. e. the *dolor* of 268. **hoc etiam**: sc. *accedat*; i. e. lest this should make her worse. *etiam* (additory) is often employed in elliptical phrases where

the verbal notion is itself suggested by the adverb; see Kirk in *A. J. P.* vol. xviii. p. 29. **teneo**: on 86.

ACT III. SCENE 1. [II. 1.]

The scene opens with the appearance of two new characters, Charinus and his slave Byrria. Charinus, a friend of Pamphilus, is in love with Philumena, the daughter of Chremes, and is in great distress of mind because he has been told by Byrria that she is betrothed to Pamphilus. The latter, on hearing from Charinus of his attachment to Philumena, is ready enough to unite with him in an endeavour to secure a postponement of the marriage, and, if possible, the full accomplishment of his friend's desires.

The characters are secondary, and are created by Terence himself, to enliven the play through the addition of an under-plot. *Has personas Terentius addidit fabulae, — nam non sunt apud Menandrum. — ne παθητικόν fieret Philumenam spretam relinquere sine sponso, Pamphilo aliam ducente,* says Donatus.

301. **quid aïs**: on 137. The surprise of Charinus is provoked by words of Byrria, spoken, presumably, before the opening of the scene and relating to the proposed marriage of Pamphilus with Philumena. **Byrriă? datŭrne ílla**: Introd. § 91. For the final *ă* in *Byrriă*, cf. *Chaereă* in *Eun*. 558. So always in Ter. in proper names of more than two syllables. **illa**: i. e. Philumena, the daughter of Chremes. **hodie**: the same day as that intended by *hodie* in 254, and by *hic dies* in 102. The events of the play take place within the limits of a single day. **nuptum**: supine.

302. **qui**, "how"; see on 53, and on Prol. 6. **apud forum**: a colloquialism=*in foro*; thither Dauos had gone to seek Pamphilus (226). Dauos, however, met Byrria instead, — a fact mentioned by the former in 357.

303. **in spe . . . timore**= *dum in spe . . . timore eram*, "so long as I was in hope and in fear"; a *dum* cl. of 'complete coextension' (see G. 569). Thus the prepositional phrase presents a parallel to the *postquam* clause in 304. **antehac**: on 187.

304. **cura**: with *confectus*, not with *lassus*. This is indicated by the alliteration. **confectus**, "utterly used up," "worn out." There is something unusually comic in the use of so strong a word here — a word applied by Cicero (*Cat*. 2. 11) to an exhausted gladiator, and defined by Don. to mean *sicut uulneratus uel percussus, ut sanari non possit*.

305. **edepol**, "by Pollux"; made up of the intensive *e* [ἠ], found also in *ecastor*, and forms of *deus* and *Pollux*. See on 229. **quoniam . . . uis . . . possit**: cf. the French saying, 'si on n'a pas ce que l'on aime, il faut aimer ce que l'on a.' Cf. n. on 805. The subj. is due in part to the

influence of *uelis*; it is also hypothetical in character, whereas the indic. in the *quoniam* cl. deals with fact.

306. **nil . . . aliud**: the neut. is more sweeping and therefore more emphatic than *nullam aliam* would be. Cf. Hor. *Sat.* 1. 6. 1 *non quia, Maecenas, Lydorum quicquid Etruscos incoluit finis*, where *quisquis* would be less expressive. Cf. also *Ad.* 49. **Philumenam**: i. e. the loved one, τὴν φιλουμένην.

307. **id dare operam**: on 157. *id* anticipates the following *qui* cl. **istam**: object of *amoueas*. **qui**: on Prol. 6.

308. **quo**: instr. abl., "whereby."

309. The sentiment is a favourite one with the poets. Shakespeare of course has something similar. Cf. the whole speech of Leonato at the opening of Act V of *Much Ado about Nothing*, from which we may extract the following:

> . . . 't is all men's office to speak patience
> To those that wring under the load of sorrow,
> But no man's virtue nor sufficiency
> To be so moral when he shall endure
> The like himself.

Cf. Eur. *Alcestis* 1078, and Æschylus *Prometheus* 265 ἐλαφρὸν ὅστις πημάτων ἔξω πόδα | ἔχει παραινεῖν νουθετεῖν τε τὸν κακῶς | πράσσοντα.

310. **si . . . sis**: a condition contrary to fact, though expressed with the pres. subj.; cf. n. on 914; see A. & G. 517. e; H. 576. 2; G. 596. rem. 1. **hic**: probably the dem., in place of *ego*, as often ὅδε in Gk. Cf. *Heaut.* 356 *huic homini*, *Ad.* 906 *huic seni*, Hor. *Sat.* 1. 9. 47 *hunc hominem* (= *me*); cf. also *And.* 890. But it is not impossible that *hic* is the adv. = "in my place."

311. **certum est** (sc. *mihi*), "I am resolved." **quid hic agit**, "what does he mean?" Said aside. Byrria has turned away from Charinus, as though in despair at the latter's refusal to receive advice.

313. **credo**: parenthetic; so in *Eun.* 862; *Ad.* 79; *spero* in the next line and *censes* in 578, etc. **aliquot saltem nuptiis prodat dies**, "postpone the marriage for a few days at least." *aliquot dies* is briefly put for *aliquot dierum moram*; cf. 615. Cf. also 328–9, where *dies* is (perhaps) direct object of *profer*; but, as *nuptiis* (dat.) is not written there, it is possible to supply *has nuptias* out of 328, and so get an example of the regular syntax. Cf. *Eun.* 181–2, where sc. *hanc rem* or the like with *concedas*.

315. **adeon ad eum**. "am I to go to him?" The indic. in deliberative questions is common in early Latin comedy; see G. 254, note 2; A. & G. 444. a, note. **quid ni**, "why not?" "most assuredly"; sc. *adeas*. *nī* had originally the sense of *non* or *ne*. Cf. Lindsay, *Lat. Lang.* p. 611, *fin.* **nil**, "nothing else."

316. Understand *hoc impetrabis* before *ut.* **si illam duxerit**, "in case he should marry her"; pf. subj. The verb *ducere* is frequent in comedy, in the sense of "to marry" (of the man), albeit without either *uxorem*, or *in matrimonium*, or *domum.* For the full expression see *Phorm.* 693, *Ad.* 473.

317. **abin in malam rem**, "will you go and be hanged!" This imprecation occurs often in comedy — in Plaut. especially — and with a variety of modifications. Cf. n. on 299; *Phorm.* 368 and 930. *abin* = *abisne.* **scelus**, "scoundrel"; stronger and more contemptuous than *scelestus* or *sceleratus*; so also in 607 and often in Plautus.

318. **o** is emotional and shows that Charinus is excited; cf. 267 and 282.

320. **ad auxilium**: cf. n. on 138 (*ad obiurgandum*).

321. **istuc**, "that which you desire." **quid namst**, "what is it, pray?" Cf. n. on 234. **ducis**: on 322. **aiunt**: similar to *ita aiunt* (192), *ita praedicant* (875).

322. **facis**: the pres. is more vivid than the fut. Cf. 321; Plaut. *Asin.* 480 *non eo,* 'I won't go.' **postremum**, "for the last time."

324. **ne** = ναί, νή: an asseverative particle = "really," "verily." Generally it precedes the word or words it qualifies, and in the best writers is joined always with pronouns or their adverbs. Cf. 772, 939; *Ad.* 441, 540, 565. **eho dum**: on 184.

325. **quid**: indef., as in 235. **nam** emphasizes the interrogation, as in 234 and 321. For the thought cf. *Eun.* 143.

327. **principio**, "chiefly," "in particular," μάλιστα μέν; cf. 570. The second point (*sed si id non* = εἰ δὲ τοῦτο μή) is emphasized by *saltem* in 328. Cf. 571, where, however, there is asyndeton. **ut ne**: on 259. **ducas**: on 316.

328. **haec** (= *haece*); alternative form in Ter. for the nom. pl. fem., and perhaps the regular one before vowels or *h.* Donatus on 656 says, *legitur et 'haec nuptiae,' sic enim ueteres dixerunt.* Cf. 438, 656, etc. **cordi**, "dear", "desired"; see G. 356; A. & G. 382; B. 191. 2. a. Cf. *Phorm.* 800. **aliquot dies**: on 313.

329. **dum**, "until"; see on *Phorm.* 982. Cf. G. 571 and 228 (last example).

330. **ne utiquam** ("in no wise"); always two words in Ennius, Plaut. and Ter. The *e* does not form a diphthong with the *u*, but is elided, and the *u* remains short; cf. *Heaut.* 357, *Hec.* 125. **liberi hominis**, "true man," or perhaps "gentleman"; the opposite of *seruos homo* (*Phorm.* 292), but the contrast holds true for the spirit of the man, as well as for the letter of the law. Cf. 38; *Phorm.* 168.

331. **id**: i. e. his act, whatever that may be. **gratiae adponi**, "be counted as a favour." **sibi**, "on his part."

332. **malo** = *magis uolo.* **quam tu**: sc. *uis.* Cf. *Hec.* 110. **apiscier**: on 203 (*deludier*). See App.

334. **qui**, "(that) whereby," "how" (with final force).

335. **qui**: with final force, as in 334; hence *ne* follows rather than *non.* **sat habeo**, "I am content"; cf. n. on 705. **optume**: i. e. *opportune* or *opportunissime.*

336. **at tu**: addressed to Byrria; sc. *dicis.*

337. **sciri**: complementary infin. **fugin** = *fugisne*, "will you be off?" Cf. n. on *abin* (317), and 299. Such interrogations have the force of imperatives. Charinus is tired of Byrria, whose inferiority to Dauos is very evident. **ego uero**: sc. *fugio.* **ac**, "and indeed." Cf. *Heaut.* 763; *Eun.* 591; *Ad.* 403 *atque.*

ACT III. SCENE 2. [II. 2.]

Byrria has disappeared, and Dauos returns from the forum after an unsuccessful effort to find Pamphilus. Dauos, however, brings news which will please his young master, and his consequent cheerfulness and haste are depicted in his gait. He informs Charinus and Pamphilus of the observations he has made in regard to the proposed marriage, and emphasizes his conviction that Simo's announcement of the wedding is not to be taken seriously. Dauos does not notice the presence of Charinus and Pamphilus until 344.

338. **boni, boni**: cf. 947 *credo credere.*

340. **laetus**: i. e. on account of his recent discovery that the proposed marriage is a mere pretense — the *falsae nuptiae* of 157. **nescio quid**, "over something or other"; a species of cognate acc. with *laetus est* = *laetatur* (or *gaudet*). That this is the construction is made clear by *nil*; "his joy is nothing at all." *nescio quis* is, to all intents and purposes, an indef. pron. and a single word, even to the extent of being constructed with the indic. rather than the subj. of indirect question. In this combination *nescio* always becomes a dissyllable. **haec mala**: the proposed marriage; see 254.

342. **audin tu illum**: Pamphilus is mistaken in what he says in 340, for in 341 Dauos shows that he has heard of the marriage. Here Charinus calls upon Pamphilus to listen to what Dauos is saying. **exanimatum**: on 131.

343. **intendam**: sc. *gradus* or *iter.* The cl. depends on *habeo* (344). **cessas adloqui**, "why don't you speak to him?" Cf. 845.

344. **ades**: on 29. **resiste**, "stop." **qui me**: sc. *reuocat* or *commoratur.* Cf. Plaut. *Epid.* 201, *Merc.* 874. **o**: cf. n. on 318.

345. **euge**: interjection expressive of joyful surprise. See App. **ambo opportune**: sc. *adestis.* Cf. n. on 361; *Ad.* 81, 266. The verb is added in *Heaut.* 179.

346. **quin audi**: on 45.

347. **certo**: see App.

348. **hodie**: Pamphilus would have added *sunt paratae*, had Dauos not

interrupted him. **obtundis**: sc. *auris meas* (cf. Plaut. *Cist.* 116 *auris grauiter optundo tuas*), or *me* (cf. *Ad.* 113; *Eun.* 554; *Heaut.* 879 *deos obtundere*). It is used absol. in *Phorm.* 515, as here. The metaphor is from the forge. Cf. *Hec.* 123.

349. **rem tenes**: cf. n. on 86.

350. **istuc ipsum**: nom. absol. (Spengel); it is better to supply *est*; cf. *magnum signum* (*est*), 366. **atque**: advers., "and yet." **me uide**, "look to me"; that is, trust me for that. Cf. *Phorm.* 711.

352. **non dat iam**, "is now withholding." *iam* suggests a new deal — a new stage in the history of the marriage.

353. **modo**: i. e. shortly before Dauos met Byrria in the forum and imparted the news to him (302). **me prehendit**, "stopped me," "buttonholed me." **dare**: sc. *se*; cf. n. on Prol. 14. The tense is a true present.

354. **alia multa**: threats of punishment to which Danos was quite accustomed.

356. **ibi**: temporal; cf. n. on 106. In 357 it is local.

357. **huius**: gen. of possession; "this man's (slave) Byrria." Cf. *Flaccus Claudi* in the *didascaliae*.

358. **mihi molestum**: cf. *Hamlet*, Act I, scene 2, "indeed, indeed, sirs, but this troubles me."

359. **redeunti**: i. e. to Simo's house. **ex ipsa re**, "from the very state of the case," indicates the source of the *suspicio*.

360. **paululum obsoni**, "a slim bit of marketing"; this was carried into the house at the beginning of Act I. Had a wedding been in contemplation, something more would surely have been purchased in the market place. For *obsonium* cf. n. on *Ad.* 286; for *paul.*, on *Phorm.* 702. **ipsus**: sometimes used by Ter. in place of *ipse* to avoid hiatus, as in *Phorm.* 178, *Eun.* 974, or for euphony. The reference is to Simo, "the master." Cf. the use of *αὐτός*, and the force of the pron. in *ipse dixit*. **tristis**, "in bad humour." This would have been otherwise had Pamphilus really been about to marry Philumena. Cf. *Ad.* 79.

361. **quorsum nam istuc**, "to what, pray, does all this have reference?" With ellipsis of *pertinet* or *dicis*, says Don. on *Ad.* 100. But the choice of a verb may be made as well by refer. to 127 (*euadit*) or 264 (*accidit*). The omission of the verb is natural to the *sermo cottidianus*; cf. Cic. *ad Q. Fr.* 2. 32 *Pompeius domum. Neque ego tamen in senatum.* When the ellipsis is indef., it is as well not to attempt to supply it; cf. G. 688. R. **nam**: on 234. **ego me**: sc. *confero*; cf. n. on 226. **ad Chremem**: Dauos goes next "to the house of Chremes," to see whether he can detect there any indications of a wedding being near at hand. For the constr. cf. n. on 226 (*ab ea*).

362. **illo**: adv., "to that place." **id gaudeo**: on 157.

364. **matronam**: a married woman in attendance on the bride; a *pronuba*.

365. **ornati . . . tumulti**: some nouns of the fourth declension make their gen. in *-i* and *-uis*, in Plaut. and Ter. Thus *Phorm.* 154 *aduenti*; *Hec.* 836 *quaesti*; *Ad.* 870 *fructi*; *Eun.* 815 *domi*; *Heaut.* 287 *anuis*; *Phorm.* 482 *metuis*. The later form in *-ūs* is a contraction of that in *-uis*. The form in *-i* is a contraction from *-ui(s)*, the *s* being slightly pronounced or dropped, and is common in nouns ending in *-tus*. The bustle and preparation suggested by *tumultus* would include the wedding procession, which accompanied the bride from the house of her father to that of the bridegroom. Some of the elements of this procession are given in *Ad.* 907. *ornatus* suggests the decorations with which the house of the bride was usually made beautiful on such occasions.

367. **non opinor**, "perhaps not." **non recte accipis**, "you don't understand."

368. **etiam**: purely additory, "also." See *A. J. P.* vol. XVIII. p. 30. V. 1). Cf. *Heaut.* 999, *Ad.* 209. **Chremi**: genitive. Gk. proper names often follow more than one form of inflection; hence 247 *Chremetis*; *Phorm.* 1026 *Chremeti* (dat.), etc.

369. **ferre**: hist. infin.; see on 62. See App. **obolo**: the abl. of price with *ferre* is elliptical (sc. *emptos*), and colloquial. The meal cost the least sum possible. Cf. the slang phrase "for a cent." The Attic obol was worth about three cents.

370. **ac nullus quidem** (sc. *es*); lit., "and yet you are just nobody at all" = a very strong negation, "nay, not at all." Cf. 599; *Hec.* 79; Shakespeare's 'you are naught.' For *atque (ac)* = "and yet" cf. 225, 350.

371. **caput**, "fellow"; by synecdoche for the whole person, esp. in familiar address. Cf. *Ad.* 261, 966; *Eun.* 531.

372. **necessus**: that the Bembine Codex favours *necessus* before a consonant is shown by *Eun.* 998, *Heaut.* 360. This Ms. is mutilated as far as 786 of *And.* Cf. Lachmann on Lucr. p. 397.

373. **uides**, "look alive." **ambis**, "solicit."

ACT III. SCENE 3. [II. 3.]

Pamphilus wonders why his father has resorted to deception in reference to the marriage. Dauos explains that Simo's object is to find cause for accusing his son of open disobedience, and advises Pamphilus to fall in with his father's plans and consent to marry Philumena. This, Dauos tells him, he can do with perfect safety, since it is certain that Chremes will not give his consent to the marriage. Pamphilus yields to this advice with considerable reluctance. See App.

375. **quid sibi uolt pater**, "what does father mean?"

376. **id**: on 157 and 180.

377. **tuom animum ut sese habet** = *ut tuos animus sese habet.* Grammatical prolepsis is frequent in the *sermo cottidianus.* For the indic. in indirect questions, in early Latin, cf. A. & G. 575. c.; H. 649. II. 6.

378. "In his own eyes he would seem to be unfair, and quite rightly so." The adj. *iniurius* is rare, except in early Latin. **ipsus**: on 360.

379. **negaris ducere** = *negaris te ducturum esse.* Cf. 411, 613, for similar violations of the rule which requires the fut. after verbs of promising and the like. Cf. n. on *Phorm.* 532. **ibi**: temporal; cf. n. on 106.

381: **sola**: i. e. without a defender recognized by the law, such as Pamphilus would have been, had he married her. Cf. 290 and 295. **dictum [ac] factum**, "no sooner said than done," i. e. "straightway"; the same as the Gk. ἅμ' ἔπος ἅμ' ἔργον. The words are used adv. here and in *Heaut.* 904, or else *est* (coördinate with *inuenerit*) is understood. *ac*, if written here, signifies "and instantly," as in Verg. *Aen.* 1. 82, 227; iv. 663. See Knapp's Vergil, Introd. § 200. **inuenerit**, "he will quickly find"; for the fut. pf. cf. n. on 456.

382. **causam quam ob rem** = *causam propter quam*; cf. 837; *Eun.* 145; *Hec.* 452; *Ad.* 435.

383. **cedo**: on 150.

384. **ne nega**: this form of prohibition belongs almost exclusively to early (colloquial) Latin and to poetry. See G. 270; A. & G. 450. a.

386. **ab illa**: i. e. *a Glycerio.* **hoc** = *huc*, "hither," "here" (i. e. within the house of Chremes, i. e. with Philumena). So *Eun.* 394, 501; *Phorm.* 152; *Hec.* 348; *Ad.* 878 ("thereto"), etc. See App. **concludar**: cf. *Phorm.* 744, where also the word suggests a resemblance between the actual circumstances and the barring in or caging of a wild beast. If Pamphilus marries Philumena he will be so fast in prison that he cannot get out.

389. **hic**: pron. = *pater*; possibly adv. = "in this case." See App.

391. **sine omni**: an illogical phrase = *sine ullo*, and evidently a colloquialism. Cf. Plaut. *Aul.* 215, 606; *Trin.* 338, 621. **hoc**: on 180.

392–3. **nec . . . minueris**, etc., "but you ought not for that reason to let up on your present doings, lest he should (i. e. for there is just a chance that he may) change his mind"; subjunctive of obligation or propriety; cf. my article in *P. A. P. A.*, vol. xxxii (1901), p. lxxxv, and see Elmer, in *A. J. P.*, vol. xv. 3, p. 319. According to another and more widely prevailing view *nec . . . minueris* is a prohibition (*nec* = *neue*); see A. & G. 450, notes 4 and 5.

394. **uelle**: sc. *te*; see on Prol. 14.

395. "For, as to your entertaining hopes, (such as) 'I shall easily keep off a wife by practices like mine; nobody will offer me one' — (I tell you) he will find a beggar for you rather than suffer you to be ruined (by your

association with this stranger-woman)." For the mood of the *quod*-cl., which has the constr. of an acc. of specification, see G. 525. 2, note 3; Roby 1748; cf. A. & G. 572. a. Cf. *Ad.* 162; *Eun.* 785, 1064. So, often in Plautus.

396. **inopem**: i. e. without the *dos* or dowry, which was regarded as essential to a marriage with equality of position on both sides; cf. Plaut. *Trin.* 690, where Lesbonicus, to whom it has been proposed that he give his sister in marriage to Lysiteles *sine dote*, says that to do so would be to give her *in concubinatum* (a kind of morganatic marriage) . . . *magis quam in matrimonium.*

397. **feceris**: on 381, 456.

398. **acciderit**: on 456; cf. 381.

399. **quin taces**, "be silent, can't you?" See on 45.

400. **dicam**: sc. *me ducturum esse.* See 383, 394. **puerum**, "child"; without reference to sex. **cautio est** (= *cauendum est*), "we must be on our guard." The use of the verbal substantive in *-io*, instead of the gerundive, belongs esp. to the *sermo plebeius* (Introd. § 120). The form in Plaut. retains the government of the original verb, as e. g. in *Truc.* 622 *quid tibi huc uentiost? quid tibi hanc adiost? quid tibi hanc notiost, inquam, amicam meam?* In Ter. it is usually followed by a gen., as in *Phorm.* 293, *Eun.* 671, or by a separate cl., as here and in *Ad.* 421. See on 44. Cf. Cooper, *Word Formation in the Roman "Sermo Plebeius,"* pp. 3–17.

401. **suscepturum**: sc. *me*; see on 394. *suscipere* = *tollere*; see on 219. **fidem**, "promise"; object of *darem* (402).

402. **qui** = *quā.* Cf. n. on Prol. 6.

403. **curabitur**: the subject is understood from 400. **caue**: scanned *căuĕ*; cf. 760; *Heaut.* 302, 737 *iubĕ*, etc. See Introd. § 91.

ACT III. SCENE 4. [II. 4.]

Simo left the stage at 205, and went to seek his son. As he was passing through the forum he met Pamphilus, and ordered him to go home and prepare at once for his marriage with Philumena (253–255). As Pamphilus made no reply (256, 257), Simo now returns in order to ascertain what the young man intends to do. Meantime Pamphilus has prepared his answer, and is now urged by Dauos to meet his father with becoming self-possession.

404. **reuiso**, "I am returning to see"; so *prouiso* (957; *Ad.* 889), "I am going forth (or "out") to see." Cf. 535 *uiso.* Simo undertakes to do that which he had enjoined upon Sosia (169, 170).

405. **hic**: contemptuous, as "he" in English often is.

406. **meditatus**, "having studied his part"; cf. n. on *Ad.* 195. Cf. also *And.* 909 *paratus*; *Phorm.* 427.

408. **qui**, "whereby." **differat**, "confound"; lit. "tear apart," "rend asunder." **apud te ut sies**, "that you keep your presence of mind," "keep your wits about you"; cf. 937 and n. on *Phorm.* 204. For *sies* see on 234 (*siet*).

409. **modo ut** introduces a wish. So also *modo* and *ut modo*. Cf. *Phorm.* 59, 711, 773; (negative) *Ad.* 835. The wish is not far from a proviso. Trans. "I only hope I can." Strictly, *modo* modifies, not *ut*, but the wish, which is expressed by *ut* and the subj. Cf. both *modo* and *dum* with the imperative or imv. subj. **hoc** anticipates 410–411.

410. **commutaturum**: on *Phorm.* 638.

411. **unum uerbum**, "a word of any sort." **ducere**: on 379.

ACT III. SCENE 5. [II. 5.]

Byrria has been directed by his master, Charinus, to watch Pamphilus, and to see if he is true to his assertion that he does not care for Philumena (332). So the slave follows Simo and overhears the conversation between the latter and Pamphilus, in which the young man promises to do his father's bidding. As Byrria is ignorant of what has passed between Pamphilus and Dauos he naturally believes the former to be sincere, and gives expression to his disgust in vs. 427.

412. **relictis rebus**: on *Heaut.* 840; cf. *Eun.* 166.

414. **id** denotes the purpose = *ut scirem*; **propterea** refers to the reason. viz., that Charinus has so ordered (*iussit*). Transl. "for this purpose, accordingly." Cf. *Eun.* 1005 *id prodeo.* **hunc uenientem**: i. e. Simo.

415. **ipsum adeo**, "the very man himself," i. e. Pamphilus. With *ipsum* understand *eum* or *illum*. *adeo* is intensive as in 162 and 440. Cf. *Heaut.* 804. **hoc agam**, "I 'll attend to business," i. e. to their conversation; cf. 186.

416. **utrumque**: i. e. Dauos and Pamphilus. **em, serua**, "there, be on your guard"; said in an undertone, as Simo is seen to be making ready to speak. *em* is a common interjection in Plaut. and Ter., and quite different from *hem*, though the two are often confused in the MSS. See Sonnenschein's *Rudens* (larger ed.), pp. 189, 190. *em*, not *hem*, should be read with imperatives like *uide, specta, tene, accipe, serua*. See Tyrrell's note on Plaut. *Mil.* 365. *hem* is an emotional ejaculation, often expressive of surprise, as "What?" See Sonn. *l. c.* Cf. *Dz.-Hauler* on *Phorm.* 52. Cf. also n. on *Ad.* 260.

417. **ehem**, "ah!" expresses surprise.

418. **ut dixi**: i. e. in 254. **uolo**: the announcement of a Roman father's will was as good as law. Hence Byrria's alarm was natural enough (419).

420. See on 166. **hem** expresses Byrria's surprise at Pamphilus' immediate acquiescence. See on 416.

421. **obmutuit**: Simo is dumb with astonishment. He expected to meet with opposition from Pamphilus, not with compliance. Thus he fails to find the *uera obiurgandi causa* (158) that he is looking for and feels himself to have been outwitted; his *falsae nuptiae* are rendered of no account. **te decet**: on *Ad.* 491, 948.

422. **quom**, "in that"; *quom* causal followed by the indic. is common (though not invariable) in Ter., and was regular in early Latin. See A. & G. 549, note 3; H. 599. **cum gratia**: sc. *bona*; cf. *Phorm.* 621–622.

423. **quantum**: on 207. **excidit**, "has lost"; ἀπέτυχεν, says Donatus (Wessner). Cf. Æsch. *Prom.* 756 πρὶν ἂν Ζεὺς ἐκπέσῃ Τυραννίδος, and *id. ib.* 757.

424. **nunciam**: on 171. **ne in mora**, etc.: on 166.

425. **nullane . . . esse . . . fidem**: on 245.

426. **uerbum**: i. e. λόγος, "proverb," "saying." Cf. *Eun.* 732; *Ad.* 803.

427. Cf. Eurip. *Med.* 86 πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ, and Menander (Meineke, iv. p. 355) φιλεῖ δ' ἑαυτοῦ πλεῖον οὐδεὶς οὐδένα. Cf. also 635 and *Ad.* 38–39. **malle melius**, etc., "prefers (things) to be (go) better for himself than, etc."

429. **quo**, "wherefore." **aequior**, "of like opinion with," "inclined to be sympathetic with." Cf. *aequus* = "friendly," in Verg. *Aen.* vi. 129.

431. **renuntiabo**: sc. *Charino.* **ut**, etc., "that for my ill news he may do me some ill turn," i. e. punish me. Notice the play on *malum*; cf. n. on 143 (*damnum*).

ACT III. SCENE 6. [II. 6.]

Simo questions Dauos about the feelings of Pamphilus in regard to the marriage. Dauos assures him of his son's sincerity, and quiets Simo's suspicions by means of a very plausible explanation touching the young man's somewhat downcast demeanour.

432. **hic**: on 405. This and the next vs. are said aside.

433. **ea gratia** = *eius rei gratia.*

434. **quid Dauos narrat?** i. e. to the fact that Pamphilus consents to marry the daughter of Chremes. The words do not refer to Dauos' previous remark. **aeque quicquam nunc quidem?** = *aeque atque antea* (*uolgo*) *quicquam nunc quidem narrat?* Simo, in ironical tones, asks Dauos if he has anything to say now, as commonly he has had on former occasions, — presumably in the way of lying and trickery (see 432–433). Cf. Dziatzko's *Adnotatio Critica.* Simo, though he is looking for some explanation from Dauos, yet expects the answer, No (435), to his question; thus *quicquam* becomes possible. Those editors who give these words to Dauos remove the interrogation point. Fleckeisen does so, and writes *nequeo* for *aeque,* after von Winterfeld (*Hermes*, vol. xxxiii, p. 168).

436. Said aside. **praeter spem**, "contrary to his expectation." **male**

habet, "troubles," "worries." Cf. 940; *Hec.* 606. **uirum**: ironical, "the gentleman," "the good man."

437. **potin es** = *potisne es* = *potesne*; frequently *es* (or *est*) is omitted. Cf. *Ad.* 539 n. *potis* in early Latin may refer to a subject of any gender, or may be used impersonally. Cf. *Heaut.* 659; *Eun.* 263, 101; *Ad.* 344, 521, 626. It may stand for either number. Commonly *pote* (weakened from *potis*) is employed before consonants, while *potis* is usual before vowels; cf. *Phorm.* 535 *pote fuisset* = *potuisset.* The form *potis* (*pote*) is archaic and frequent in Plaut. and Ter. **dicerē**: the quantity of the final *ē* is due to the ictus and to the change of speakers.

438. **quidpiam**, "in any respect," "at all." **haec**: on 328.

439. **eius**: i. e. Pamphilus. See App. **hospitae**: fem. of *hospes* = a *peregrinus* visiting somewhere away from his native country.

440. **si adeo**: sc. *hae nuptiae ei molestae sunt.* For *adeo* see on 415.

441. **nosti**: interjected parenthetically, "you know, don't you?"

442. **ipsus**: on 360.

443. **laudo**, "good!" "bravo!" without an object, as in 455; *Eun.* 154; *Ad.* 564. **aetas**: on 188.

445. **fortem**, "honourable," "excellent." Cf. the occasional use of 'brave' in English, and *fortius* in *Eun.* 50.

446. **adpulit ad**: on Prol. 1.

447. **aliquantillum** reinforces *sub-* in *subtristis.*

448. **quod**, "on account of which"; see on 157 and 376. Cf. G. 333, note 1. **suscenset**: for the indic. cf. *Hec.* 273, 732; *Heaut.* Prol. 3, etc. The subj. might have been used with but slight variation in the meaning.

449. **quin dic**: on 45.

451. **drachumis**: *drachuma* = δραχμή, as *Alcumena* = Ἀλκμήνη. Cf. *mina* = μνᾶ, and *techina* = τέχνη. The Romans could not pronounce certain consonantal combinations; thus we too sometimes carelessly insert a vowel to ease a group of consonants: cf. 'ath*e*letics.' This epenthetic vowel (G. 8. 3) is not invariable in the MSS., where such forms as *drachma* and *techna* are found, and even *mna.* Ritschl defends the full form: *Op.* II. 469 ff. The value of the drachma was about eighteen cents. It was equivalent to six obols (see on 369), and like the Roman *denarius* was made of silver. **est obsonatum**: impers. See App.

454. **potissumum** emphasizes *quem*; the two words about = *quem nam.* **quod**, "so far as." **hic**, "here," i. e. "by one in my position," "between ourselves." **siet**: the subj. as in *quod sciam, quod meminerim*, and other restrictive rel. clauses.

455. **quoque**: i. e. you seem to me *also* to be acting stingily. **perparce nimium**, "stingily, too much so." **non laudo**: with sarcastic reference to Simo's *laudo* in 443, where see note.

456. **commoui**: said aside. **uidero**: the fut. pf. denotes that the action will be surely and quickly carried out. Cf. n. on 381.

457. This vs. and the following are said aside. **quid . . . uolt . . . sibi**: on 375. **ueterator**: Dauos is an "old hand" at rascality of all kinds. '*ueterator' est 'uetus in astutia et qui in omni re callidus est,'* says Donatus. **em**: on 416. **illic** = *ille*, i.e. Dauos.

458. **caput**, "author," "origin." Cf. *Ad.* 568.

ACT III. SCENE 7. [III. 1.]

Mysis, who had gone (299) to fetch the midwife, Lesbia, now returns with her. The conversation of the two women is overheard by Simo, who is astounded to learn that Pamphilus has determined to acknowledge the child. Simo, however, is unwilling to believe what he hears, and overreaches himself in his conviction that the whole performance is merely a trick devised by Dauos to mislead him and frighten Chremes.

459. See App. **pol**: on 229. **rest** = *res est.*

461. **ab Andria** : on 226.

462. **firmauit fidem**, "has made good his word." **hem**: on 416 *fin.*

464. On the difference between the simple rel. *quod* here and the more inclusive *quidquid* in 219, see Greene on the Emphatic Neuter, *Class. Rev.* for Dec. 1904, vol. xviii, p. 449. See 219 and n.

465. **actum est**, "all is over," "the thing is at an end"; an expression originally belonging to the language of the courts, and used of a case upon which judgment has been fully rendered. Cf. *Phorm.* 419.

466. **bonum** : predicative.

467. **illi**: i. e. Glycerium. **ne in mora sis**: on 166. Cf. 424.

470. **uix tandem sensi**, "not till now did I see through it (perceive the trick)."

471. **hoc**: i. e. Dauos.

472. **Chremetem**: so again in 533; but *Chremem* (361, 527; *Phorm.* 63, 865). Cf. n. on 368.

473. The cries of Glycerium from behind the scenes would dispel all doubt from Simo's mind, were he not blinded to the truth by his determination to see in all this nothing but a clever trick. **Iuno Lucina** is the goddess who brings the child to light. She is invoked under similar circumstances by Pamphila in *Ad.* 487. The Greeks called on Artemis. The situation was common in the later Gk. comedy.

474. **hui** expresses ironical assent, as in *Eun.* 223; *Ad.* 216, 411.

475. **audiuit**: i. e. from Mysis and Lesbia.

475–6. **non sat . . . haec**, "not with enough skill in respect to time have you distributed these incidents, Dauos."

477. **inmemores**, "forgetful of their parts." **discipuli**, "pupils," refers to Mysis, Lesbia, Glycerium. Pamphilus may be included, but the use of the masculine is due to the general nature of the remark. For Simo's irony cf. the application of the term *magister* to Dauos, in 192.

478. **in ueris nuptiis**, "in the case of a real marriage." As the *nuptiae* are not *uerae*, Simo is *paratus* (as he imagines), and the tricks of Dauos fail. **hicine**: the particle *-ne* is strengthening or intensive here, not interrogative. See Minton Warren in *A. J. P.* II. p. 51. Cf. Plaut. *Mil.* 439 *Egone? Tune*, "Is it I? Yes, you"; *ib.* 309, 565, 936; Tyrrell on 439.

480. **in portu nauigo**: a translation of the Gk. proverb ἐν λιμένι πλέω, "I am out of the deep water." Cf. 845 *in uado*. Vss. 478–480 are said aside.

ACT III. SCENE 8. [III. 2.]

As Lesbia steps out of the house she calls back to Archylis, who is within, in order to give her some final directions regarding the patient, of whom she is to take charge until Lesbia's return. Simo regards all of this as part of the plot arranged for his deception, and Dauos takes care to encourage him in this view of the case. Finally, in a state of great perplexity, Simo falls back on his son's promise to marry Philumena, and decides to seek Chremes and once more to ask his consent to the marriage.

481–2. **Archylis**: on 228. **quae . . . salutem**, "the symptoms which usually and properly point in the direction of recovery." In early Latin *paenitet, taedet, piget, pudet, licet, oportet* were used also personally; but the subject was usually a pronoun. Cf. *Ad.* 754 *haec pudent*; Plaut. *Cas.* 877 *ita nunc pudes*. For *ad* cf. *Heaut.* 207, *Hec.* 693 and n. on *And.* 138.

483. **ista**: i. e. Glycerium. **lauet**, "bathe." Cf. λούσατ' αὐτὴν αὐτίκα (frag. of Men. preserved by Don.; see Wessner). **post deinde**: see App.

484. **bibere**: complementary to *dari*. Cf. G. 421. note 1. b.

485. **reuortor**: for the tense cf. n. on 404.

486. **per ecastor scitus** = *perscitus ecastor*; tmesis. Cf. *Hec.* 58. For *per-* intensive cf. n. on 265. *perscitus* = "very fine." Cf. *Phorm.* 110. For *ecastor* see on 229.

487. **quaeso**: an old form of *quaero*; see Festus, *s. v.* p. 259 (Müll.); Lindsey, *L. L.*, p. 487. **ipse**: i. e. Pamphilus.

489. **uel**, "or (for example)," takes up the conversation where it dropped at the end of 477, and calls attention to a new example of the slave's cunning. **hoc**: acc. subject of *ortum esse*.

490. **coram**: adv. = "in Glycerium's presence." **quid opus facto esset**: *quid* is adverbial (acc. of extent), or perhaps nom. subject of the verb (see on *Phorm.* 584). *facto* is abl. of the pf. pass. prtcpl. used as a

noun, which is common with *opus est* in Plaut. and Ter. See Roby 1094 and 1255. The supine in *-u* is also found, but more rarely, with *opus est*; cf. *Ad.* 740, and Roby 1255. Transl. "she did not give orders as to what was necessary to be done." **puerperae**: dat., "for the woman in labour."

491. **de uia**, "from the street."

492–3. **idoneus** . . . **quem** . . . **incipias**: rel. cl. of purpose; cf. 757. See B. *App.* 368. 5.

493. **incipias**, "attempt," "endeavour."

494. **accurate**, "with some degree of skill," "artfully"; sc. *me fallere debebas.* Note the contrast with *aperte* = "bluntly."

496. **interminatus sum**: strengthened form of *minatus sum*; mostly poetic. Cf. *Eun.* 830. **rē tulit**: pf. of *rēfert* (*rē fert*). Cf. Plaut. *Epid.* 133 *quid rētulit te . . . mittere ad me epistulas?* Transl. "what did it avail?"

497. **credon tibi hoc**, "am I to believe you in this?" *hoc* is explained by *peperisse hanc*; cf. n. on 180. For the indic. cf. 921; in later Latin the verb would be in the delib. subj.

498. **teneo**: on 86. Dauos is talking to himself.

499. **quid credas**: with allusion to *credon* (497). For the mood cf. n. on 191. **haec**: i. e. the supposed trick.

500. **mihin quisquam**: sc. *renuntiauit.* **eho, an tute**, etc., "oh! now, did you then of your own accord perceive that this thing was a mere pretence?" Dauos ironically compliments Simo on his sagacity; much as in 589. Cf. 766; *Phorm.* 259. **intellexti** = *intellexisti*; see on 151.

501. **qui**, "how?"

503. **enim** is corroborative and strengthens *certe.* See on 91. **etiam**: on 116.

504. **egon te**: sc. *pernoui*; "don't I know you?"

504–5. **dari uerba**: on 211. **falso**: ironical, "wrongly I suppose"; i. e. *dari mihi uerba falso censeo.* **muttire**: lit. "to say 'mu.'"

506. **intellexti**: ironical. **itast**: see App.

508. **ut sis sciens** = *ut scias*, nearly. For this illustration of a tendency to analytical forms of expression in colloquial Latin, cf. 775; Plaut. *Poen.* 1038. Cf. also *Phorm.* 394–395.

509. **ne** . . . **dicas**: final cl., dependent on *renuntio.*

510. **prorsus amotam**, "utterly removed."

512. **qui** (= *quibus*), "whereby"; cf. n. on 402, and Prol. 6. **coniecturam** . . . **faciam**: cf. *Heaut.* 574. **prius**, "formerly."

513. **inuentumst falsum**, "that has proved to be false." Notice that Dauos is putting Simo's conclusions into words. *inuentum* may be a substantive, as in *Heaut.* 811.

514. **ilico** (*in-loco*); frequent in the comic poets, and usually, as here, in a temporal sense, "on the spot" = "immediately." So in 125, *Ad.* 536, etc. In *Ad.* 156 *ilico* denotes place, as in Plaut. *Bacch.* 1140[a] *ilico ambae manete.*

516. **hoc** anticipates the *ut*-cl. The vs. is an expression of Glycerium's (supposed) reason for her conduct described in 515. Transl. "unless it is arranged that you see the child." **mouentur** = *perturbantur*; "there 's no impediment to the marriage." See App. For *moueo* = 'disturb' cf. n. on 921; Cic. *Phil.* 1. 7. 17 *ea non muto, non moueo.*

517. **quid aïs**, "what say you?" i. e. "tell me." Cf. 184, 872 and notes.

518. **capere**: sc. *eam* (i. e. Glycerium) or *eas* referring to all the women. **dixti**: on 151.

519. Observe Dauos' clever evasion of Simo's very searching question.

520. **misere**, "desperately."

521. **id negoti**: the business of withdrawing Pamphilus from the influence of Glycerium, and persuading him to comply with his father's wishes; the business also of dealing successfully with the (supposed) scheme of Glycerium and her friends, which Simo and Dauos have been discussing. **idem**: masc.

523. **immo**, "nay"; often used to correct or improve some preceding word or expression, but seldom as a wholly independent negative like *minume.* Cf. n. on 30, 201, 655; *Ad.* 604, 928. **quod parato opus est**, "what has to be got ready"; see on 490.

525. **atqui**: see App. **haud scio an**, "perhaps"; cf. Roby 2256.

527. **quod**, "the fact that." **ipsus gnatus**: see App.

528. **id**, "that point"; see App.

529. **alias**, "at another (later) time"; in this sense twice in Ter. (see *Hec.* 80).

531. **cogere**: sc. *facere*; cf. *Hec.* 243.

532. **atque adeo**, "and indeed"; for *adeo* intensive see on 162, 415. Cf. 977; *Phorm.* 389. **in ipso tempore**, "just in time," "in the very nick of time." **eccum**, "there he is." *ecce* is combined with the acc. of *is, ille, iste,* making such forms as *eccam, eccos, eccas, eccillum, eccistum,* etc. These have usually one of three constructions: (1) with an acc. influenced by the verbal force of *ecce,* as here, and in *Eun.* 738; *Ad.* 890; (2) associated with a nom. and verb, as in 580; *Ad.* 361, 923, where the constr. is not affected by *eccum,* which is merely interjectional; (3) with an acc. as in (1), but followed also by a finite verb the subject of which is suggested by the acc., as in Plaut. *Amph.* 1005 *sed eccum Amphitruonem: aduenit.* In (3) the difficulty is lightened by punctuation, for the verb is merely explanatory. *eccum* sometimes stands alone, as in 957. Cf. Brix on Plaut. *Capt.* 1005; Sonnenschein's *Rudens* (larger ed.), p. 188. See n. on 855.

ACT III. SCENE 9. [III. 3.]

Chremes is on his way to Simo's house, to make angry protest regarding the rumour that his daughter is to be married to Pamphilus, and on this very day. Simo however succeeds in talking him over, by assuring him, on the authority of Dauos, that Pamphilus has positively severed his relations with Glycerium. Chremes' consent makes matters doubly difficult for Dauos.

533. **iubeo Chremetem**: sc. *saluere.* For the form of the acc. see on 472 and 368. For the constr. cf. *Ad.* 460. Chremes is too much excited to be polite. **optato**: adv. abl. = "in accordance with my desire"; cf. 807 *auspicato*, "under a good omen." Thus *consulto, composito*, etc. In origin these ablatives are pf. pass. participles, and their constr. the abl. absol. used without a noun (impersonally).

535–6. **uiso**: on 404. **ausculta paucis**: on 29. See App. **quid . . . uelim . . . quod quaeris**: the subj. and indic. are sometimes found in successive clauses in which either mood would be permissible; cf. 272–273 and n., 649–650, 967–968 (where Mss. = *sim nanctus*).

538 **per te**, etc.: cf. verse 289. **Chremes**: voc. The form *Chreme* is recognized by Donatus and is not uncommon in the Mss.

539. **a paruis**: on 35.

541. **quoius** (gen. of rel. pron.) answers to old dat. *quoi.*

542. **ita uti**: on 65.

543. **fuerant futurae**, "had been intended"; see 99–102.

545. **olim quom** = *olo* or *ollo* (= *illo*) *tempore quom. olim* is dem. here; cf. 883; *Phorm.* 912. **dabam**, "I offered her."

546. **in rem**, "to the advantage." The opposite, *ab re* = "to one's disadvantage," occurs in Plaut. *Trin.* 238. Cf. *Phorm.* 449; *Hec.* 102, 549. Cf. also *Phorm.* 526 *ob rem* = "with advantage," "to the purpose." **utrique**: i. e. Pamphilus and Philumena. **fiant**: sc. *nuptiae.* **accersi** (sc. *eam*); i. e. from her father's house to that of the bridegroom, according to ancient custom. Cf. 581, 741, 848.

548. **id** anticipates *in commune ut consulas.* **in commune**, "for our common good." i. e. with reference to the interests of both families, as explained in the next verse.

550. **immo ita uolo**, "nay, such is my desire"; see on 523. **itaque**, "and . . . so."

552. **audio**, "of course"; ironical.

553. **fabulae**, "nonsense"; see on 224.

555. A proverb adapted from Menander's *Monost.* 410: ὀργὴ φιλοῦντος μικρὸν ἰσχύει χρόνον. Cf. *Eun.* 59–61.

556. **em**, "well then"; see on 416. **id**, "this (very) thing," viz., *amoris integrationem, id* being the object of the expression *ante eamus*, "pre-

vent." But *id* may be acc. of the thing with *oro* and explained by the *ut*-cl. (as in 548), "I pray you this, that we be beforehand," i. e. in preventing a renewal of their affection. With *ante eamus* in this sense cf. Plaut. *Trin.* 911 *ante uenire.*

558. **harum** : i. e. Glycerium, Mysis, Archylis. **confictae dolis**, "hypocritical."

559. **aegrotum** : on 193. **redducunt** : the *d* is correctly doubled in Ter. So the Bembine MS. in 948 and in *Hec.* 605, 615, 617.

560. **consuetudine** : cf. n. on 110 and 135.

561. **coniugio liberali** : marriage with a free-born citizen, and therefore "an honourable marriage," as opposed to a union with a *peregrina,* like Glycerium; cf. 146, 439, 469.

562. **sese emersurum**, "will extricate himself"; the pron. is object of the verb, which more commonly is intrans., as in *Eun.* 555, *Ad.* 302.

563–4. **posse** : sc. *eum sese emergere.* **hanc** : contemptuous, "this woman," i. e. Glycerium, not Philumena. With *habere* and *perpeti* understand *posse.* The sense is : so it may seem to you, but I do not think he can cut loose from his present entanglement, and he certainly cannot continue in it (if he marries my daughter); nor could I permit him to do so.

565. **istuc** : on 186. **periclum**, "experiment." Cf. n. on *Hec.* 766–767.

566. **in filia**, "in the case of one's daughter."

567. "Why, surely, all annoyance at the worst comes to this"; explained by the following *si*-clause.

568. **si eueniat . . . discessio**, "the possibility of separation." Simo puts it as gently as he can, through the subj., and softens the suggestion further by the parenthetical "which may the gods forfend."

569. **si corrigitur**: sc. *filius.* The indic. shows that Simo is well assured of the result.

570. **principio**: on 327. **restitueris**: on 456 (*uidero*).

572. **quid istic**: sc. *dicendum* (*agendum*) *est.* *istic* is an adv. = "there," "in that case," and the formula indicates concession after an argument, as "well then," "enough." Cf. *Ad.* 133. 350; *Eun.* 171, 388; *Heaut.* 1053. **istuc**: on 186. **induxti**: on 151. *animum* (or *in animum*) *inducere,* "to resolve," "to be convinced," is practically one word, and may be followed by an object or an object cl.; cf. 834, 883; *Hec.* 264; n. on *Phorm.* Prol. 24.

573. **in me claudier**, "to be impeded as far as regards me." The vs. is rendered by Stock, "I would not have you debarred from any advantage through me." On the form of the infin. see on 203 (*deludier*).

575. **quid aïs**: on 184 and 517.

576. **consiliis**: dative.

578. **censes**: on 313 (*credo*); "would he have done it, do you suppose?" Simo is insincere, for he distrusts Dauos (524). But he is cornered, and can

do no better than make the most of hints received from that wily slave. Cf. 442–446, and 519.

579. **tute adeo**: on 415 and 162.

580. **eccum**: on 532. **foras**: adv. expressing motion, "out of doors"; *foris* is an adv. expressing rest. These two forms are the acc. and abl. (or locative) of a supposed *forae* (nom. pl.) cognate to *θύραι*, "doors." A nom. sing. of the third declension, *foris*, is found in Plaut. and Ter., as are also the plurals *fores* and *foribus*. See *Ad.* 264, 638; *Heaut.* 278.

ACT III. SCENE 10. [III. 4]

Simo unfolds his plans to Dauos. The latter discovers that his confidence in Chremes' firmness has been misplaced, and with difficulty conceals his chagrin from Simo. After the old men have departed, Dauos reproaches himself for his rashness and folly. Terence often begins a new scene within the limits of a verse; Plautus never. Cf. *Ad.* 81, 635, 958.

581. **accersitur**: on 546. **aduesperascit**, "the day is drawing to a close," i. e. the time is approaching for the bridal procession, which according to custom took place about sunset. The verb is derived from *Vesper*, the evening star, called by Cicero *stella Veneris* (*N. D.* II. 20. 53), and by Pliny *sidus appellatum Veneris* (*N. H.* II. 36). Cf. Catullus, 62. 1.

582. **dudum**, "some time ago," "lately"; cf. 824, 948. In 591 and 840 *dudum* = "a moment ago," "just now." In 850, and also in *Eun.* 697 *quam dudum* = "how long ago?"

583. **uolgus seruorum**, "the common run of slaves"; cf. Hec. 600 *uolgus mulierum.*

584. **facerem** repeats *faceres* (582): cf. n. on 282.

586. **fidem**, "trust," "confidence." **tibi**, "in you." **tandem**, "at last"; cf. 503.

587. **ea gratia**: on 433. **fuerant futurae**: on 543.

588. **quid aïs**: on 137. **uide**, "just see," "only fancy."

589. **numquam**: on 178. **uah**: a favourite interjection with Ter., often expressing surprise, as in *Ad.* 439; sometimes irony and contempt, as in *Ad.* 187. It frequently denotes anger or vexation, as in *Ad.* 38, 315, 532, 578; disdain, as in *Heaut.* 765, 901; despair (688, *Ad.* 614); admiration, as here and in *Ad.* 439. **consilium**: acc. of excl.; see Roby 1128. Cf. 604 *astutias.*

590. **hic**: i. e. Chremes, whose presence has not been observed by Dauos until this moment. **hem**: on 416. **fit obuiam**: on *Phorm.* 52 and 617.

591. **num nam perimus**: cf. *Ad.* 488. Dauos suspects that Simo is telling him the truth and says aside, "are we going to ruin after all?" *nam* is intensive; see on 234 and 321. The tense is present. **dudum**: on 582.

592. **id exoro**, "I obtain my request." This is too much for Dauos, who

finds that he has actually been playing into Simo's hands, while doing his best to defeat him. Accordingly his next 'aside,' *occidi*, "I am done for," is uttered in so loud a tone that his master overhears him, and asks him what he has said.

593. **dixisti**: see App. **hunc**: i. e. Chremes. **mora**: on 166.

594. **modo**: on 173. **ut adparetur**, "that preparations be made"; impers., as in *Eun.* 583. **dicam** = *edicam.* **renuntio** = *redeo ut nuntiam*; cf. *reuiso* (404). The pres. tense indicates the rapidity with which he expects to accomplish his purpose, a meaning assisted here by *atque* = "and forthwith"; see Knapp's Vergil, Introd. § 200, and *Aen.* i. 82, 227; iv. 662. Cf. *Eun.* 493, *Heaut.* 502.

598. **quiescas**, "rest assured," "trust me for that"; cf. *Phorm.* 670, 713. **mirum ni domist**, "I shan't be surprised if he is (I believe that he is) at home"; a colloquial form of expression and only slightly (if at all) ironical. Cf. *Eun.* 230, 344; *Heaut.* 663; Plaut. *Capt.* 824.

599. **nullus sum**, "I am naught," "I am done for," denotes utter despair. Cf. *Phorm.* 179, 943 *sepultus sum* = "I am dead and buried."

600. **pistrinum**: on 199, 213–4. Cf. Simo's threat in 196–200. **recta uia**, "right away"; lit. "by a straight road." *uia* is often omitted; cf. *Phorm.* 859, *Ad.* 433, *Eun.* 87, *Hec.* 372; n. on *Ad.* 573, 574.

602. **in nuptias conieci**: suggestive of *in uincula conicere,* and to the mind of Pamphilus (cf. 603, 620) its practical equivalent.

603. **insperante hoc**: on *Ad.* 507. **hoc** = Simo. Note the asyndeton in vss. 601–603.

604. **em**: on 416. **astutias**: on 589 (*consilium*). **quod si**: *quod* as in 289, where see n.

605. **eccum**: on 532.

606. **aliquid**, "something," i. e. some place into which or upon which (*quo* = "whither") he might throw himself. Dauos is confused, and while he rushes up and down upon the stage he fails to indicate the exact means by which he would accomplish his self-destruction. **praecipitem**, etc.: on *Ad.* 318.

ACT III. SCENE 11. [III. 5.]

Pamphilus, having been informed by Simo that Chremes consents to his daughter's marriage (cf. 599), comes out of the house in a great rage. He looks about for Dauos, upon whom he would gladly inflict severe punishment. From this, however, he refrains, for prudential reasons. Dauos stands aside and remains unobserved until 616.

607. **scelus**: on 317. **scelus qui**: for the *constructio ad sensum* cf. *scelus hic* (844–845) and *Ad.* 261 *festiuom caput qui.* **atque**: on 225, 614.

608. **nulli**: gen. Pronouns having their gen. and dat. in *-ius* and *-i* are

occasionally declined in early Latin like adjectives in *-us*, *-a*, *-um*. Cf. *alterae* (dat.) in *Heaut.* 271, *Phorm.* 928; cf. also *Eun.* 1004 *mihi solae*. *nulli consili* = "of no good," "of no account."

609. See on 245. **futtili**, "worthless"; emphatic.

610. **pretium**: on 39. **fero**: for the meaning cf. *Phorm.* 272. *Ad.* 178, *Eun.* 1057, *Heaut.* 918. **inultum id auferet**, "carry it off with impunity." Cf. *Heaut.* 918, *Ad.* 454 n. **numquam**: on 178.

611. The sense is: I shall be safe in the future, and no mistake, if only I escape the present desperate situation. That is, everything will seem so trifling compared with this, that I can never be in real danger again.

613. **dúcerĕ**: on Prol. 23. For the tense see n. on 379; cf. 411. **audacia**: see App.

614. **quid me faciam**, "what to do with myself"; see on 143. **atque** = *atqui* = "and yet," "though." **id ago**, "I am considering this point."

615. **productem moram**: for the constr. cf. n. on 313 (*prodat dies*) and *Ad.* 591 (*producam*).

616. **eho dum**: on 184. **bone**: ironical; thus also 846. Cf. *Ad.* 556, 722.

617. **inpeditum**, "entangled." **expediam**: opposed to *inpeditum*. Note that both verbs are used in their literal meaning.

618. **ut modo**: sc. *me expedisti*; ironical. **ut credam**: on 263 (*ein . . . ut*). **furcifer**, "scoundrel," lit. "fork-bearer"; in allusion to a common punishment inflicted upon slaves, whereby the culprit wore over his neck a fork-shaped, wooden yoke, whose prongs were bound to the offender's hands. Even slight offences were atoned for in this way. Cf. Donatus (Wessner's ed., vol. I. p. 192) on this vs.

619. **em quo fretus sim**, "behold (the man) on whom I have relied": clause of characteristic.

620. **coniecisti in nuptias**: on 602. For the indic. cf. n. on 273 and 536. The change to the second person makes the charge more direct and cutting.

621. **meritu's**: cf. n. on 202 (*locutu's*). **crucem**: Dauos admits that his offence is worthy of death, but pleads for a moment's respite that he may search for a way out of the difficulty. There is a humorous side to the situation which may be illustrated through comparison with Plaut. *Mil.* 372 ff.

622. **sine . . . redeam**: contrast *ulcisci sinit* in 624. **ad me redeam**, "return to my senses," "become myself again." Cf. n. on 408: *Ad.* 794, *Heaut.* 921, *Hec.* 707; Hor. *Sat.* 2. 3. 273 *penes te es?* and Shak. *Tit. Andron.* 1. 1. 368 'he is not with himself; let us withdraw.' Cf. also Xen. *Anab.* 1. 5. 17 ὁ Κλέαρχος ἐν ἑαυτῷ ἐγένετο.

622–3. **ei mihi, quom non habeo**, "alas, that I have not." Cf. Plaut. *Men.* 303 *ei mihi, quom nihil est*, etc. For *quom* = *quod* see on *Ad.* Prol. 18.

624. **praecauere**; sc. *cogit*, implied in the following *sinit*. Zeugma. **ulcisci**, "take vengeance on," "chastise." So *Eun.* 762, *Phorm.* 963, *Hec.* 72.

ACT IV. SCENE 1.

The various complications of the plot have now reached their highest development. The plans of Dauos have been frustrated. Charinus believes himself to have been betrayed by Pamphilus, and Glycerium is suffering from the conviction that she is deserted. Even Simo is nursing the hope that Pamphilus, however unwillingly, can be induced at last to marry the daughter of Chremes, and Chremes himself has reluctantly given his consent to an arrangement from which he will be forced by circumstances to withdraw. Dauos, however, is already meditating new schemes which eventually lead to a solution of all difficulties.

The scene opens with a *canticum*, in which Charinus expresses his indignation at the treatment he has received at the hands of Pamphilus. This occupies the first fourteen lines, in which there is a mixture of dactylic, cretic, iambic and bacchiac metres, denoting the excitement of the speaker. Nowhere else in Terence is the metrical disturbance so violent, although in Plautus such passages are common.

625. **hocine**: cf. n. on 186. *hoc* is explained by vs. 626 (consecutive cl.). **est**: see App. **memorabile**, "fit to be mentioned."

626. **uecordia**, "heartlessness."

627. **gaudeant**: the pl. in this word and in *comparent* (629) is natural enough after the indef. *quoiquam*; cf. our loose and colloquial *they*.

628. **alterīus**: the long *i* is retained, to suit the requirements of the metre (cretic). In dactylic verse we find only *alterĭus*. For the form of expression cf. *Heaut.* 397.

629. **uerum**, "right," "just"; *uerus* in this sense is common, esp. in Livy, as *e. g.* 2. 48. 2; 3. 40. 11; 32. 33. 4; 39. 27. 3. Cf. *Ad.* 987 *ex uera uita* = "from a well regulated life," *Heaut.* 154 *ibi non uere uiuitur* = "there men do not live aright." **immo**: on 201.

630. "Who just at the time are in some slight degree ashamed to say no." **denegandi**: see App. **quis** = *quibus*.

632. **necessario**, "unavoidably," goes with *aperiunt*. **se aperiunt**, "betray their true nature." Cf. Plaut. *Epid.* 166–7.

633. See App.

634. **quor meam tibi**: elliptical; "why should I surrender my betrothed to you?" Understand *tradam*; see on 82.

635. Cf. n. on 427. **heus**, "look you!" An exclamation used for the sake of emphasis. Cf. *Eun.* 276. It is also an interjection, often employed

in calling to people, in which case it is usually doubled, as in *Heaut.* 348, *Eun.* 337, *Ad.* 281.

637. **pudent** : on 481, *Ad.* 754. **hic**, "here." **illi**, "there"; locative of *ille*, used adverbially. In classical Latin it was in use only with the demonstrative suffix *-ce, -c* (in the form *illice, illic*). Cf. *Phorm.* 91 ; *Hec.* 94, 217 ; *Ad.* 116, 525, 577, etc.

638. **uerentur**, "they have scruple."

639. **expostulem**, "complain of." So *Ad.* 595.

640. **mala**, "reproaches," "taunts." **dicat** : jussive subj., serving as a cond. clause (protasis) ; see B. 305. 2. **promoueris** : on 711. For the fut. pf. cf. n. on 381 (*inuenerit*).

641. **morem gessero**, "I shall have pleased (gratified)." The two words are practically one, and are frequently compounded, as *morigerare* (or *-ri*) ; lit. "to adapt one's ways to." The expression governs usually the dat. of the pers., as in *Heaut.* 947, *Ad.* 218, *Hec.* 599 ; but also the dat. of the thing personified, as here and in Cic. *Orat.* 48 *uoluptati aurium morigerari debet oratio.* Cf. Plaut. *Amph.* Prol. 131 *pater nunc intus suo animo morem gerit.* **animo** = *mihi*, nearly. *uolup. aur.* in Cic. *l. c.* = the hearer.

642. **nisi quid di respiciunt** (sc. *nos*), "unless the gods do us some friendly turn"; cf. *Phorm.* 817.

643. **causa** : on 257. **soluisti fidem**, "you have broken your word." To keep one's promise = *fidem seruare.*

644. **etiam** : on 282. **ducere** : on 180 (*duci*). **postulas**, "do you expect?" Cf. 657 *postulabat.*

645. **conplacitast tibi** : sc. *illa* (i. e. *Philumena*); "she (suddenly) became beautiful in your eyes." Cf. *Heaut.* 773 ; *Hec.* Prol. 21, 241. The dep. form is more common, but the act. occurs in Plaut. *Rud.* 727 *haec autem Veneri conplacuere.* Cf. the use of this verb by Lucan (1.128) : *Victrix causa deis placuit, sed uicta Catoni*, 'the conquering cause pleased Heaven, the conquered Cato.' See, however, Plaut. *Amph.* 106, 635 ; *Rud.* 186. The prefix is intensive. See on 109.

646. **animum**, "disposition." **spectaui**, "judged." Charinus regrets that he should have thought Pamphilus as honourable as himself.

647. **falsus es**, "you are wrong." **hoc** : i. e. the betrothal of Pamphilus to Philumena. **solidum**, "real," "substantial," "complete," "genuine." Cf. 964, *Eun.* 871.

648. **ni** : see App. **lactasses** : freq. of *lacio*, and unusual. It means "to cajole," "to delude," and is explained by *falsa spe produceres.* For the (virtual) indirect discourse see A. & G. 592. 2, and 589. a. 3 ; G. 663. 2. (b), and 656. 3. **produceres** : cf. *ducere* (644) and *duci* (180).

649. **habeas**, "keep her." Cf. 889. **habeam** : the command repeated, "(you bid me) keep her?" See on 282.

649–650. **uorser . . . conflauit**: on 536.

650. See App.

651. **carnufex**: on 183. **exemplum**: cf. *Ad.* 416.

653. **altercasti**: the active form of *altercor* occurs only here and in a fragment of Pacuuius (Ribbeck, 210). **dudum**: an ironical reference to 418 f. Cf. n. on 582.

655. We may render freely, with Kirk (*A. J. P.* vol. 18. p. 41): "Nay, I will tell you another thing by (ignorance of) which you fail to understand my troubles; no one was asking me to marry." The rel. pron., *quo*, is necessary to *etiam* (as may be seen by comparing *Phorm.* 877, *Hec.* 869) which is half additory, half temporal. See App.

656. **haec nuptiae**: on 328.

657. **postulabat**: on 644.

659. **non dum**: cf. 340.

660. **enicas**: a strong colloquialism; "worry me to death."

662. **suadere, orare**: hist. infin.; cf. n. on 62 and 97. These infinitives might be regarded as dependent on *destitit* (660).

663. **istuc**: sc. *fecit.* Cf. n. on 186. **interturbat**, "he throws everything into confusion." See App.

664. **nisi** (or *nisi quod*), "except that," "but," "only," modifies the general assertion made in *nescio*; cf. *Heaut.* 542, 658, 959; *Eun.* 827; *Phorm.* 475, 953. The usage is common in Plautus.

666. **at**: frequent in curses and imprecations; cf. *Eun.* 431, *Hec.* 134. In *And.* 762 it expresses indignation; in 828 indignation and remonstrance. **duint**: an early form of the subj. pres. (properly optative). Thus *Phorm.* 519, 713. Cf. *Heaut.* 811.

667. **coniectum in nuptias**: on 602; cf. 620.

670. **hac**: in agreement with *uia.* **successit**: impersonal.

671. **id** anticipates the statement in 672. Note alliteration. **processit**: impers. Cf. *Ad.* 897 *procedit* = "it succeeds."

673. **immo etiam**, "on the contrary, (I think it can) still (be cured)"; ironical. The temp. sense of *etiam* is given by *non iam* (672). See Kirk in *A. J. P.* vol. 18. p. 41. **si aduigilaueris**, "if you keep a good lookout"; fut. pf. indic., the constr. being paratactic.

675. **hoc**: on 180. **pro seruitio**, "in view of my state of servitude."

676. **manibus pedibus**: on 161. Note the asyndeton within this phrase and the polysyndeton within the next one. The result is to render the second couplet emphatic. The combination, *-que et*, is not uncommon in Ter.; cf. *Eun.* 876, *Phorm.* 1051, *Ad.* 64 n.

677. **dum**, "if only."

678. **tuomst**: a monosyllable.

679. **sedulo**, "earnestly"; (with *facio*) "I am doing my best."

680. **uel**: intensive, "if you choose." Cf. *Phorm.* 143. **me missum face**, "dismiss me"; cf. 833, *Eun.* 90, *Ad.* 906; n. on *And.* 683. The older forms *face, dice, duce* (not *fere*) occur in Plaut. and Ter., though less frequently than the shortened *fac, dic, duc.*

681. **locum**, "situation," "condition of things," i. e. as existing before I followed your advice and consented to marry the daughter of Chremes.

682. See App. **iam** contrasts with the fut. in *faciam* and is emphatic. **concrepuit**, "creaked." Ancient doors were hung on wooden pivots (*cardines*) which made considerable noise as the door swung back and forth. See Marquardt, *Privatleben der Römer*, 2nd ed., 1. p. 230. To prevent this noise water was sometimes used. See Plaut. *Curc.* 158 ff. The door was said *crepare, concrepare*, ψοφεῖν, when an inmate made his exit. When a person sought admission from the street, he knocked (or kicked), the usual word for which was *pultare*, κόπτειν, as in *Ad.* 633, 637, *Plaut. Most.* 674 *pulta dum foris.* Other verbs were sometimes thus used, as *pellere* in *Ad.* 638, *percutere* in Plaut. *Most.* 516. The door to which words like *crepare* apply did not open directly on the street, but into a passage, at the other end of which was the street door. It was at this outer door that the knocking was done, even by day, at which time the door was usually open. **hinc**: (not *hic*) to correspond with the idiom *a Glycerio.*

683. **nil ad te**: sc. *attinet.* **quaero**: sc. *consilium.* Cf. 702. **nuncin** = *nunce-ne*; cf. 689 *sicine* and n. Transl. "well, now at last (beginning to think)?" **inuentum dabo** = *inueniam*, or nearly so. Cf. 684 *inuentum curabo*, "I 'll have him found." This use of the pf. pass. prtcpl. as a secondary predicate is found after verbs of causation and desire, and denotes impatience of anything except entire fulfilment (G. 537; 280. c.). Cf. 864, *Heaut.* 950, *Eun.* 212, *Phorm.* 974 and 625 (where an adj. takes the place of the prtcpl.), *Ad.* 849.

ACT IV. SCENE 2.

Mysis steps out of the house of her mistress Glycerium, and as she does so calls back to her in reassuring tones. In an interview with Pamphilus, Mysis is convinced of the young man's good intentions, and takes courage. Charinus gives expression to his despair at the situation, and Dauos devises new plans for the benefit of his young master.

684. **ubi ubi**, "wherever." Thus also *Eun.* 1042. **inuentum curabo**: on 683.

688. **uah**: on 589. **integrascit**, "begins again." Cf. *Ad.* 153 *de integro* (*amat* or *peccat*).

689. **sicine** = *sice-ne.* See Roby 524. Cf. n. on 683. **me . . . sollicitari**: on 245. **tua**: i. e. of Dauos.

691. **quibus**: sc. *nuptiis*; the abl. with the impers. *potuerat quiesci* — a rare constr., resting perhaps on the analogy of such verbs as *uacare* and the like. Transl. "how easily in fact could we have kept out of this marriage if this fellow had been still." **hic**: i. e. Dauos.

692. **hic**: i. e. Pamphilus. **instiga**, "prick him on."

693. **ea res est**, "such is the fact"; with a refer. to 690. The remarks of Charinus and Dauos are ignored by Mysis.

695. **omnis homines**: Pamphilus is thinking more particularly of his father — a fact noted by Donatus.

696. **contigit** (sc. *haec*), "fortune made her mine;" refers to the death of Chrysis and the latter's formal commitment of Glycerium to his care. See 284–298. Don. seems to have understood *contigit* to be impers. So also Fairclough, who renders "success befell me." **ualeant qui**, "away with all who": cf. *Ad.* 622 *ualeas* and n., and the use of *χαίρειν* in Gk. Pamphilus still has his father in mind, and therefore expresses himself with caution.

697. **nemo**: not *nihil*, for *mors* is personified; the allusion is to Simo.

698. **resipisco**, "I recover myself." Cf. *Heaut.* 844. **magis uerum atque hoc**, "more certain than this." *atque*, with the force of *quam*, after comparatives, is mainly poetic, and is found more often in negative than in positive constructions. The Delphic oracle served the Romans, as well as the Greeks, as a standard of certainty, and allusions to its "replies" are to be found in the literature from Plautus to Cicero.

699. **ut ne**: purpose, not result; thus also in *Ad.* 626. Transl. "if a plan be set on foot to keep my father from believing, etc." **stetisse**: impers.: freely, "that owing to my endeavours an obstacle has arisen in the way of the fulfilment of this marriage."

700. **uolo**, "very well," "well and good."

701. Pamphilus means that he is prepared to take the consequences, if circumstances render it necessary that his father attribute to him, and to him alone, the responsibility for placing an obstacle in the way of his marriage with the daughter of Chremes. **in procliui**, "easy," "likely to befall," lit. "on the incline"; cf. Plaut. *Capt.* 336 *tam hoc quidem tibi in procliui quam imber est quando pluit.*

702. **quis uideor**, "what do you think of me now?" Understand *tibi*. **fortis**, "(you are) fine"; ironical. For the omission of *es* cf. *Ad.* 528 *tanto nequior* and *Heaut.* 549 *tanto melior.* In expressions of an exclamatory nature *es*, like *est*, is often dropped.

703. **quod**: see App. **effectum reddam**, "I will achieve;" see on 683 (*inuentum dabo*).

704. **iam**, "without delay." See on 682. **huic**: i. e. Pamphilus. **ne erres**: a final cl.; there is an ellipsis of the idea on which it immediately depends, as e. g. "(I say so) that you may make no mistake."

705. **sat habeo** : see on 335; cf. 710. Charinus puts up with the impertinence of Dauos, since he cannot afford to anger the slave on whose efforts his own happiness so largely depends. So in 373. **cedo** : on 150. **ut . . . uereor**: the optative origin of the *ut*-cl. is strikingly apparent here; see B., *App.* 389. Cf. n. on 277.

706. **ne . . . credas**: on 704 (*ne erres*). **uociuom**, "at leisure"; see App. **ad narrandum,** "for telling (fairy) tales (yarns)."

707. **uos amolimini**, "take yourselves off"; said in a tone of affected superiority. Cf. *Phorm.* 566.

708. **uerum uis dicam**, "do you wish me to tell you the truth?" **immo etiam,** "yes, of course"; ironical. For a different view see Kirk in *A. J. P.* xviii. p. 41. Dauos would be glad to get rid of Charinus. But see App.

709. **narrationis**, "a speech." Cf. *A. J. P.* xviii. p. 41. footnote. **quid me fiet,** "what's to become of me?" See on 143 and 614, *Ad.* 611.

710. **eho** : on 184. **dieculam**, "delay," "brief respite"; dim. of *dies*, and colloquial. Cf. 328.

711. **quantum**, "in so far as." **promoueo**: like *differo*, *profero*; "put off," elsewhere "accomplish," as in 640, *Eun.* 913, *Hec.* 703. See 329.

712. **ut ducam** : sc. *fac.* **huc** : i. e. to the house of Charinus, which however is not visible to the spectators, as has been imagined. **si quid poteris** : sc. *pro me efficere.*

713. **age ueniam**, "very well, I'll come."

714. **dum** : on 329.

715. **adero** : Dauos goes into Glycerium's house.

ACT IV. SCENE 3.

Mysis, left alone on the stage, soliloquizes. Dauos quickly reappears bearing in his arms Glycerium's child, and bids Mysis lay the infant at Simo's door. Suddenly Chremes appears, and Dauos is compelled to make a slight change in his plans.

716. **nilne esse** : on 245. **proprium**, "constant," "certain." Cf. Menander's fragment, *Monost.* 655 (Mein. vol. iv. p. 359) **βέβαιον οὐδὲν ἐν βίῳ δοκεῖ πέλειν.** Cf. also Hor. Epist. 2. 2. 172 *tamquam sit proprium quicquam.* **di uostram fidem** : sc. *inploro* or *obsecro*; *fidem* = "aid," "protection." The expression, however, is always an exclamation of surprise, "great heavens!" "good God!" Accordingly *fidem* perhaps may better be explained as an acc. of exclamation than as object of a verb understood. So also in 237, and elsewhere.

718. **uirum** : on 295. **loco**, "vicissitude," "emergency."

719. **eo**: i. e. Pamphilus.

720. **laborem**, "trouble," "misery," "distress"; cf. 831, 870. **hic . . . illic**, "here . . . there." *hic* refers to the situation as indicated by *uerum . . . laborem* (719–720), *illic* to the circumstances suggested by *amicum . . . paratum* (718–719).

721. **mi homo**, "my good fellow," "my dear man," expresses astonishment; cf. *Ad.* 336.

723. **malitia**, "shrewdness," "cunning," as in Plaut. *Epid.* 546 *muliebris mi adhibenda malitiast.*

724. **hunc**: sc. *puerum.* **ocius**, "quickly," "at once"; so 731, *Phorm.* 562, *Heaut.* 832; *Eun.* 470, 912. The comparative thus used occurs only in commands.

725. **nostram**: i. e. Simo's. **adpone**, "put down"; cf. *Heaut.* 89.

726. **humine**: Mysis naturally hesitates to lay the infant on the hard ground. **ara**: the altar of Apollo, which was decked with leafy boughs (*uerbenas*), and stood before the house. **uerbenas**: the laurel, olive, myrtle; regarded as sacred, and used in sacrificial rites. Servius (on Verg. *Aen.* 12. 120) cites this passage, and adds that in the original of Menander, from which this line is taken, it is the myrtle that is here intended. The old English word is 'vervain.'

727. **tute**: cf. n. on 500.

728. **ad erum**, "before my master." **iurato**: see App.

729. **adposisse** (sc. *me*) = *adposiuisse* from *posiui.* This pf. of *pono* is found in Plaut. and in Cic. *Tusc.* 5. 29. 83 (where it is an intentional archaism). Ter. MSS. have *adposu-*. Cf. Engelbrecht, *Studia Terent.* p. 47. 6. See App. **ut liquido possim**, "that I may be able (to swear) with a clear conscience;" not Dauos' true reason, of course, but one that he considers a sufficient answer for the time being. Notice the anacoluthon in *quia . . . ut. liquido* is an adv. abl.; cf. n. on 533.

730. **religio**, "scruple," ἐνθύμιον. **in te incessit**, "has come to you," "has seized you." This constr. is supported by Livy, 29. 10. 3 *cum tanta incesserit in ea castra uis morbi.* **cedo**, "give him to me." Mysis does as she is bidden.

731. **moue ocius te**, "bestir yourself," "make haste"; cf. 724. **porro**: with *agam.*

732. **pro Iuppiter**: on 237. **sponsae pater**: i. e. Chremes. **interuenit**, "interrupts us." Chremes is returning to Simo's house, having made his preparations for the wedding. See 594.

734. As Chremes comes from the right, Dauos disappears. He returns by the street on the right, in order that he may seem to have come from the same direction as Chremes, whom he follows at a considerable distance. His original plan, interrupted by Chremes' sudden arrival, had been, probably, to inform Chremes and Simo that the boy was lying before Simo's door, and to express his surprise at the discovery.

735–6. "See that you support my story with words (of your own) whenever necessary." **ut quomque** = classical *utcumque*.

738. **quod**, "on account of which"; see on 448. **ut tu plus uides**, "as you have more discernment." *plus uidere* in this sense is frequent in Cic., e. g. *Phil.* 2. 15. 39, *de Am.* 99, etc. But see App.

739. **quod uostrum commodum**, "any advantage to you," i. e. to Dauos and Pamphilus.

ACT IV. SCENE 4.

Chremes sees the child lying at Simo's door, and overhears the conversation between Dauos and Mysis, which formed part of Dauos' plan to put a stop to the marriage and rescue Pamphilus from his difficulties. The plan succeeds. Chremes changes his mind, and goes off thinking himself fortunate at having made the discovery in time to save his daughter from a union so undesirable.

740. **reuortor**: i. e. in accordance with his promise made in 594. **quae opus fuere**: the personal use; cf. n. on 490, *Ad.* 335.

741. **paraui**: cf. 594. **accersi**: on 546.

742. **adposisti** = *adposiuisti*; cf. n. on 729. **illic** (= *ille* + *ce*); i. e. Dauos. Mysis is greatly perplexed and distressed at being left alone, and in her confusion she neglects to answer the old man's question.

744. **di uostram fidem**: on 716. Dauos enters as if from the forum, and talks to himself. He pretends not to see Chremes, but means that the latter shall hear all he says.

745. **quid hominum** = *quot homines*. On this instance of the so-called Emphatic Neuter, see Greene in *Class. Rev.*, vol. xviii. p. 449. **litigant**: the subject is collective.

746. **tum**, "then again," "moreover"; cf. 816. **annona carast**, "the market is up."

747. **quor . . . solam**: sc. *reliquisti*. **quae haec est fabula**, "what stuff and nonsense is this (that you are talking)?" For *fabula* cf. n. on 224. Mysis would have given the situation away had not Dauos rudely cut her short. We may, however, with Fairclough, regard *fabula* as explained by the next line, in which case *fabula* = "comedy," "farce."

749. **satin sanu's**: cf. *Heaut.* 707, *Ad.* 329. *satin* = *satisne* with force of *num*, nearly.

751. **au**: Dauos hurts Mysis as he pushes her farther away from Chremes. Cf. n. on *Ad.* 336.

752. **non tute ipse . . .** : Mysis is very dull and is about to add *eum attulisti*, when Dauos cuts her short again; cf. 747.

753. **si . . . faxis**, "if you say a single word to me, except in reply to my questions." The real conclusion is suppressed, as in 860. The form

faxim (*fac-sim*) is used by the comic poets for the pf. subj. Cf. *excessis* (760). It is originally optative of the sigmatic aorist. *Faxo* (*fac-so*) is similarly used for the fut. pf. indic. It is originally subj. of the sigmatic aorist. Cf. Victor Henry, *Comp. Gram. of Gr. and Lat.*, p. 115 (Eng. Transl.), and B. *App.* 205. 3, and 219. For the thought cf. Plaut. *Amph.* 608 *caue quicquam, nisi quod rogabo te, mihi responderis.* The vs. is a stage whisper.

754. **male dicis?** "What, do you abuse me?" Said in reply to *deliras* (752). This vs. is said aloud. **undest**: Mysis has not yet answered the first question in 748, which was intended to bring out the fact, for Chremes' benefit, that the child belongs to Pamphilus and Glycerium. This is at last made clear to Chremes' wondering curiosity by *a nobis.*

755. **mirum uero . . . si**: ironical; "astonishing, indeed, that."

756. **meretrix**: the use of this word confirms what has already been suggested to Chremes in 754. The redundancy in *mulier meretrix* is natural to colloquial language; cf. 828, 910; *Phorm.* 292. **ancilla**: see App. **quantum**: on 207.

757. **idonei . . . inludatis**: on 492–3.

758. **in quibus**: the abl. is rare with *inludere.* The acc. is regular (cf. 822, *Eun.* 942, *Phorm.* 915, *Heaut.* 741), with or without the preposition. Later the dat. became the rule, as in Hor. *Sat.* 1. 4. 139 *inludo chartis*, and 2. 8. 62 *ut semper gaudes inludere rebus humanis!* So *illudere pecuniae*, Tac. *Hist.* 2. 90.

759. **adeo**: on 162 and 415.

760. **caue**: on 403. **excessis** = *excesseris*; see n. on 753. This vs. is an aside, and was so understood by Donatus.

761. **eradicent**, "utterly confound," lit. "tear up by the roots"; cf. *Heaut.* 589.

762. **at**: on 666. **etiam**: temporal; i. e. are you *still* asking, notwithstanding I have already given you explicit directions? See 759.

763. **quoium**, "whose"; from *quoius, -a, -um* (*cuius, -a, -um*), an interrog. adj., quite common in Plaut. and Ter., and appearing occasionally in later writers, and finally descending, through the *sermo cottidianus*, to the Romance languages; cf. the Spanish *cuyo, cuya.* **adposisti**: on 729.

765. **uostri**: sc. *eri.* **quoius**: genitive of the pronoun.

766. **eho, an**: cf. n. on 500. **semper**: something of an exaggeration in view of the statement in 100.

767. **animum aduortendum** = *animaduortendum*; cf. n. on 156.

768. **quemne**: i. e. *eumne* (*puerum*) *quem?* "You mean the child that . . . ?" *quem* is rel., not interrog. Cf. *quodne* in *Phorm.* 923. Cf. also Plaut. *Mil.* 13 *quemne ego seruaui in campis Curculioniis?* For a different view see Elmer in *P. A. P. A.* xxiii. 18 ff.

769. **o hominem**: hiatus is admitted in Ter. after an interjection. See Introd. § 97. See also 817, *Ad.* 183, etc. **uerum**, "it's true," i. e. that I saw, etc.; said in confirmation of 768.

770. **suffarcinatam**, "all puffed out," i. e. with a bundle under her dress. **habeo gratiam**: on *Phorm.* 894.

771. **quom**, "that"; cf. 422, 623; n. on *Ad.* Prol. 18. **adfuerunt liberae**: Mysis is a slave and is aware that her testimony would be worthless accordingly. See *Phorm.* 292.

772. **ne**: on 324. **illa**: i. e. Glycerium. **illum**: i. e. Chremes. **quoia**: on 763. **haec**, "these schemes."

773–4. Dauos quotes Glycerium's words, as it were.

775. **non hercle faciet**: *hercle* is an echo of *hercle* in 774; *faciet* represents *dabit.* Dauos succeeds in producing in Chremes' mind a change of purpose regarding the marriage. **nunc adeo**, "this very instant"; cf. n. on 162. **ut sis sciens**: on 508.

778. **tu homo** suggests contempt, while *mi homo* (721) implies intimacy, friendship. Cf. *Heaut.* 1003, *Ad.* 111.

780. See on 221. **coactus . . . ducet**: i. e. so they say. Dauos is now putting the rumour in the form of direct narration. **hem**: Chremes is startled at this additional revelation, for he knows the law, and realizes that his daughter would have been placed in a most embarrassing situation had she been formally married to Pamphilus.

781. **eho . . . an**: on 766. Mysis says enough to convince Chremes that Glycerium is in reality believed to be an Attic citizen by her own people. This is what Dauos desires.

782. **iocularium in malum**, "into a droll scrape"; cf. *Phorm.* 134 *iocularem audaciam*, "amusing impudence." The form of this adj. in *-us, -a, -um* does not occur elsewhere.

783. Dauos now pretends to hear Chremes for the first time. **per tempus**, "just in time"; nearly the same as *in tempore.* Cf. *Heaut.* 364, *Hec.* 622.

785–6. **em scelera**: cf. *em astutias*, 604 and n.

786. **hanc**: i. e. Mysis; the pron. is contemptuous.

787. **hic est ille**, "this is the gentleman," i. e. Chremes. *hic* is a pron., not an adv., and is said with a gesture. The entire vs. is addressed to Mysis. **te Dauom ludere**, "that you are tricking *Dauos* merely." You have Chremes to deal with now. **credes**: see App.

789. Chremes is convinced. So he goes in search of Simo. **attigas**: earlier form of *attingas.* Pacuuius (Ribbeck, *Trag. Lat. Rel.* 343 and 165) uses the simple *tagere.* Dauos detains Mysis to explain to her the true significance of his actions.

791. **inepta**, "you simpleton." Cf. *Ad.* 271.

792. **socer**: only by anticipation. **fīeri**: only at the end of a vs., elsewhere *fĭeri*.

793. **praediceres**, "you should have told me before"; so *Heaut.* 202 *pateretur* (where see n.); *Phorm.* 297 *dotem daretis*, "you should have given her a (marriage) portion." Elmer rightly calls this the subj. of obligation or propriety; see *Class Rev.* vol. XII. p. 201 ff. That the mood is purely volitive, however, is held by Bennett (*App.* 362; *Cornell Studies in Class. Phil.* No. IX. p. 27). Cf. G. 272.3 (imperative of the past); H. 559.6; A. & G. 439. b.

794–5. Dauos means that, had he informed Mysis of his intentions, she would not have answered his questions "spontaneously" and "naturally," but rather "with premeditation," in which case the effect upon Chremes would have been less certain and complete.

ACT IV. SCENE 5.

At this point there appears upon the scene a certain relative of Chrysis, whose name is Crito. He has arrived in Athens from Andros, and has come to claim the property of his cousin, whose heir-at-law he is, being her nearest of kin. He is much disturbed on hearing that Glycerium has not yet discovered her parents, more particularly since Glycerium had always passed as the sister of Chrysis and would in this capacity inherit her property, rather than himself. This would make necessary a suit at law to establish his actual title. His testimony however brings about the recognition of Glycerium as the daughter of Chremes, and is the occasion of the winding up of the plot. We must suppose that the entrance of Crito is not observed by Dauos and Mysis, who are busily engaged in conversation.

796. **platĕa**, "street"; ἡ πλατεῖα ὁδός. The penult has been shortened, as in Hor. *Epist.* 2. 2. 71. Thus also *Eun.* 344, 1064; *Phorm.* 215; *Ad.* 574, 582; Plaut. *Trin.* 840. Cf. *balinĕum* (βαλανεῖον), *chorĕa*, *gynacĕum*, etc., wherein the shortening is due to change of accent.

797. **parere ditias**: see 70–71.

798. **patria**: i. e. Andros. **uiueret**: for a cl. of result following *quam* cf. *Eun.* 174, *Phorm.* 408; *Ad.* 109–110, 240, and see Roby, 1672–8.

799. **lege**: i. e. of Solon, providing that the property should revert to the nearest of kin. Cf. Ar. *Av.* 1660 ff. **redierunt**: property was said *lege redire*, "to revert," when the owner died and left no will. Cf. *Hec.* 172.

800. **obsecro**, "gracious goodness!" "Good Heavens!" "I say!"

801. **sobrinus**, "cousin"; strictly an appellation for the children of sisters. For the form of *sobrinus* see B. *App.* 108. 3.

803. **itan Chrysis**, "and so is Chrysis, really . . . ?" Crito would have added *mortua est*, but discreetly avoids the word of ill omen. **perdidit**: ἀπώλεσε; the strongest word that Mysis could have used to suggest both

the grief caused by the death of Chrysis, and the disaster resulting from Glycerium's union with Pamphilus — a union that Chrysis herself had urged and sanctioned. Transl. "she has left us poor souls in the utmost distress."

804. "And you? How fare you here? Pretty well?" The three ellipses may be supplied by *agitis*, *uiuitis* and *ualetis* respectively. Cf. Plaut. *Aul.* 183 *quid tu? recten atque ut uis uales?* **sic**, "so, so"; as in *Phorm.* 145, where see n.

805. A proverb, as *aiunt* (= "as the saying runs") shows. Cf. the fuller *id quod aiunt* and *quod aiunt* in *Phorm.* 506 and 768. Among the fragments of Menander (Mein. vol. iv. p. 84) the line appears with slight variation: *ζῶμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ' ὡς δυνάμεθα*; and among those of Caecilius are the words (Ribbeck, *Com. Lat. Rel.* p. 56), *uiuas ut possis, quando non quis ut uelis.* Cf. also 305–6 and n.

807. **non dum etiam**: on 201. **attuli**: see App. **auspicato**: on 533 (*optato*).

808. **tetulissem**: the reduplicated pf. (plpf.) of *ferre*, which occurs only once again in Ter. (832), although in Plaut. it is quite frequent. The form belongs to archaic Latin, and the poets. Cf. Plaut. *Men.* 381 *pedem . . . tetulit*, 630 *tetuli pedem.*

809. Cf. 124. **ei**: i. e. Chrysis.

810. **possidet**: i. e. as the (supposed) sister of Chrysis. Cf. 296. The discovery of Glycerium's parents would have rectified the difficulty without reference to the courts of law. **hospitem**, "stranger"; on 439.

811. **litis sequi**: cf. *Ad.* 248, *Phorm.* 408, and the Gk. *δίκην διώκειν.* **quam,** "how little." Note the irony in *facile atque utile.*

813–4. **fere grandicula iam**, "already quite a well-grown maid." *grandiuscula* of the MSS. presents here an awkward case of synizesis. Cf. Minton Warren, 'On the Distinctio Versuum in Terence,' in *A. J. A.*, second series, vol. iv. (1900), p. 103. See App. **illinc**: i. e. from Andros. **clamitent**, "people would cry aloud." Cf. n. on *Hec.* Prol. (II) 41.

815. **sycophantem**, "a trickster," "impostor," "fraud." The character is common in Aristophanes, and is prominent in Plaut. *Trin.*, Act IV. sc. 2. Cf. 919. **persequi**: i. e. through the law-courts; cf. *Ad.* 163.

816. **tum**: on 746. **non lubet**, "it is not my wish." To go to law is not in keeping with Crito's generous nature. See App.

817. **o optume**: on 769. **antiquom obtines** (sc. *morem*), "you hold fast your character of earlier days," i. e. "you are the same (good) Crito as of old." The fuller expression appears in *Hec.* 860. *antiquom* is a term of praise here, as in *Ad.* 442, Plaut. *Capt.* 105 *ille demum antiquis est adulescens moribus.*

818. **quando** = *quandoquidem*; cf. *Ad.* 348. **maxume**, "by all means."

819. As Chremes had gone into the house of Simo (789) to inform the latter

of his change of purpose regarding Philumena, Dauos prefers to avoid his master, if possible, and decides in consequence to follow Mysis and Crito into the house of Glycerium. The disappearance of Dauos marks only the second occasion in the play when the stage is left entirely empty, the other being at vs. 300 — showing that the division into acts was not dependent upon the stage being void of actors. Cf. Introd. §§ 57, 60. **senex** : i. e. Simo.

ACT V. SCENE 1.

Chremes and Simo may be imagined as having been in conversation within the latter's house since vs. 789. They step forth while their discussion is still animated. Simo continues to urge the marriage, and endeavours to persuade Chremes that he has been deceived by Glycerium's people. Chremes persists in his determination to have nothing more to do with Pamphilus, who, he is convinced, has his affections fixed on Glycerium, an Attic citizen, and is therefore in every way unfitted to be entrusted with the safe-keeping and the happiness of Chremes' daughter.

820. **spectata** : on 91.

821. **face** : on 680.

822. **inlusi uitam** : on 758. For *dum* in this vs. cf. *Ad.* 899. n.

823. **immo enim**, "nay indeed," "on the very contrary"; said in answer to *orandi iam finem face* (821). See on 91 and 523. **nunc quom maxume**: elliptical, and in its origin equivalent to *nunc postulo ita ut eo tempore quom maxume postulo.* Transl. "now most particularly," "now at this very moment." Cf. *Phorm.* 204, *Hec.* 115, *Ad.* 518, and Reid on Cic. *C. M.* § 38. Perhaps the original form was merely *nunc est quom maxume postulo.* See Knapp in *Class. Rev.* vol. xiv. p. 216.

824. **uerbis initum** : i. e. in 572–3. **dudum** : as in 582. **re**, "in actual fact"; opposed to *uerbis*, as in *Ad.* 164. Cf. *Eun.* 742. So ἔργῳ is often contrasted with λόγῳ.

825. **prae studio**, "because of your eagerness." For this causal use of *prae*, cf. *Heaut.* 123, 308, 920; *Eun.* 98.

826. "You take into account neither the limits of my favour nor the character of your request."

827. **remittas**, "you would cease." A dependent infin. with this verb is rare. Cf. 873. **iniuriis**, "unjust demands."

828. **at** : on 666. **perpulisti** : Chremes had given his consent in 572–3. **homini adulescentulo** : for the redundancy cf. n. on 756.

829. **re uxoria**, "matrimony"; cf. *res rustica*, *res diuina*, etc.

830. **ut** : a repetition (due to excitement) of *ut* in 828; cf. *Phorm.* 154. **seditionem**, "domestic discord." **incertas**, "insecure"; because Glycerium was an Athenian citizen, and Pamphilus might be forced to marry her and divorce Philumena.

831. **labore**: on 720. **medicarer**: with a reference, perhaps, to *animum aegrotum* (193).

832. **tetulit**, "suffered it," "brooked it." Cf. 188. See on 808. **feras**, "bear with it," "be content"; note the play on the verb *fero*.

833. **hinc**: i. e. of Athens. **missos face**: on 680.

834. **per ego te deos oro**: for the order cf. 289 and 538. **ut ne**: on 259. **illis**: i. e. Glycerium, Mysis and the rest. **animum inducas**: on 572.

836. **nuptiarum gratia**: i. e. to prevent the marriage. **facta atque incepta**, "accomplished and set on foot"; hysteron proteron. *ficta* would mean "invented." Cf. 220, *Eun.* 200, *Heaut.* 545, and see App.

838. **scio**: cf. n. on 552.

840. **facturas**: sc. *eas*, i. e. Glycerium and her attendants. **dudum**: on 582. **praedixit**: i. e. in 507–9.

841. **nescio qui**, "some how or other."

ACT V. SCENE 2.

Dauos comes out of Glycerium's house, which he had entered at 819 As he does so he calls back assuringly to Glycerium and her people. He does not see Chremes and Simo, who withdraw to one side. Chremes, however, sees him and nudges Simo, who suspects mischief at once. The behaviour of Dauos tends to confirm Chremes in his opinion, and to discredit Simo's recent efforts to answer Chremes by quoting his slave (840–1). Finally, when Dauos refers to Crito's assertion that Glycerium is an Athenian citizen, Simo is so enraged that he summons Dromo and commits Dauos to his charge for summary punishment.

842. **nunciam**: on 171. **esse**: for the infin. with *impero* cf. *Eun.* 252. The constr. is found also in both classical and silver Latin; in the former the infin. is always pass. or dep. See G. 532. Note 1. **em**: on 416. Cf. *Eun.* 472.

843. **unde egreditur**: Simo is surprised to see Dauos coming from the house of Glycerium. **meo**, etc.: a continuation of Dauos' sentence in 842. **hospitis**: i. e. Crito. The gen. corresponds to that implied in the poss. *meo*.

844. **scelus**: on 317.

844–5. **scelus . . . hic**: on 607 (*scelus qui*).

845. **in uado**: on 480. **cesso adloqui**: on 343.

846. **bone**: on 616. **ehem**: on 417. Dauos has to make a very sudden change of front, but he maintains his self-possession and assures the old men that everything has been got ready for the wedding in accordance with previous orders: see 523. **noster** (with a voc.) = "dear," "my dear"; cf. *Ad.* 831, 883, 961, etc.

847. **curasti probe**: very ironical.

848. **accerse**: cf. n. on 546. **bene sane**, "finely said, indeed"; cf.

Ad. 586. **id**: emphatic. **enim uero**: on 206. **hinc**, "from (to) the present situation." **abest,** "is wanting"; so *Heaut.* 1039.

849. **etiam . . . responde**, "again (I say), do you answer me as to this." *etiam* harks back to 843 *quid illud malist.* For this use of *etiam* see Kirk in *A. J. P.* vol. xviii. 1. p. 28, II. See App. **istic**: i. e. in the house of Glycerium. **quid negotist**: for the indic. see on 45 (*quid est*). **ita**, "yes."

850. **modo**, "just now." See App. **quam dudum**: on 582.

853. **quid illum censes**: sc. *esse hic.* *quid* = "why." Cf. *Ad.* 656. **cum illa litigat**: this facetious remark of Chremes increases Simo's anger and confusion, for it renders plain the fact that Chremes has little confidence in Simo's presentation of the case. See 552.

854. Dauos pretends to think that Crito is an impostor, and that Pamphilus is in Glycerium's house for the purpose of having Crito furnish testimony to the effect that Glycerium is an Attic citizen. **faxo**: on 753. **faxo . . . audies**: MSS. B D P have *audias.* But the fut. indic. after *faxo* is the regular constr. in early Latin. There are more than forty-one instances in Plaut. (ed. Goetz and Schoell) against twelve cases of the pres. subj. The subj. came in by degrees, as hypotaxis became more frequent and the paratactic arrangement less so, until in the Augustan age it is the rule. Hence we find the archaic *faxo* itself appearing less often than we might expect in the plays of Ter. (only 7 times), and there only four times certainly (viz. *Eun.* 285, 663; *Phorm.* 308, 1055) with the fut. indic. Three of these (all but the first) are examples of pure colloquialism inherited from Plaut., while the subj. appears in *Ad.* 209 and 847, and in this passage if MSS. B D P are correct. But *faciam* (with subj.) is found in Ter. no less than twenty-seven times. See my "Note on *Faxo*," in the *P. A. P. A.*, vol. 28. p. vii.

855. **ellum**, "there he is." Dauos points towards the house of Glycerium. Cf. *Ad.* 260, 389. *ellum* (= *em* + *illum*) and *ellam* (= *em* + *illam*) are used to designate the place where an absentee may be found, if desired, or to point out the person in question while at a distance from, though visible to, the speaker. *eccum*, *eccam*, and *em* usually point to some person in the speaker's immediate vicinity; occasionally to an absent person, as in Plaut. *Capt.* 169, *Amph.* 120. See Spengel's n. here, and cf. n. on 532. **confidens catus**, "bold, shrewd"; not in a bad sense, but so as to suggest to Simo that Crito is a strong man and likely to prove convincing in what he says, whether he be right or wrong. *confidens* is used in a bad sense in *Phorm.* 123. Cf. n. on 876.

856. **quantiuis preti**, "of the utmost worth."

857. **tristis ueritas**, "austere sincerity." See App. **fides**, "sober truthfulness."

860. **Dromo** (Δρόμων); strictly a messenger boy; here a *lorarius*, whose business it is to see that punishment is meted out to refractory slaves. Cf. *Ad.* 376. Simo is both alarmed and enraged, for Dauos has outwitted him and brought him into contempt in the eyes of Chremes, to whom he can no longer represent the rumour of Glycerium's citizenship as a mere fiction of a slave.

861. **sublimen**, "upwards"; probably an adverb. Transl. "up with him and carry him within doors." The adv. appears in Plaut., in six places of the Cod. Vat. (B), and elsewhere. But that *sublimen* appears also as an indeclinable adj. is shown by Schmitz, *Rhein. Mus.* (1872) p. 616. The form in *-n* has been generally received as the true one. But see App. **quantum potest** (sc. *fieri*): impers., "as quickly as possible." The MSS. vary between *potest* and *potes*, but the third pers. is generally to be preferred. Cf. *Eun.* 377, 836; *Phorm.* 674, 896; *Ad.* 743, 909. See Ussing on Plaut. *Amph.* 964. Wagner (on Plaut. *Aul.* 119) argues in favour of *potes*.

864. **te commotum reddam**, "I'll give you a touching-up"; see on 703 and 683.

865. **quadrupedem constringito**, "bind him hands to feet." The hands and feet of Dauos are to be tied into one bundle. The explanation given in Harper's Lat. Dict., "so that he can only move on all fours," is incorrect. Cf. Hom. *Od.* 22. 173.

868. **et illi patrem**: i. e. *et Pamphilo ostendam, patrem quid sit pericli fallere.*

869. **pietatem**, "dutiful conduct," "gratitude." For the excl. acc. cf. Roby, 1128. *-ne* is frequently added, whether the infin. follows or not. Cf. n. on 245 and *Ad.* 304.

870. **laborem**: on 720. **capere**: sc. *mene*; cf. n. on 245. Transl. "that I should have so much trouble for such a son!" Omission of the pronominal subject is very rare in the first pers., infrequent in the second, very common in the third. See Lachmann on Lucr. II. 16. Cf. n. on Prol. 14.

ACT V. SCENE 3.

In response to his father's summons Pamphilus comes out. Simo is unable to restrain his wrath. Pamphilus is humble, but begs to be allowed to bring Crito forward, and to prove through him that the situation is not so bad as Simo appears to imagine.

872. **quid aïs**: on 517. **omnium**: Simo would have added *nequissume*, or something similar, but the aposiopesis is more effective; cf. *Eun.* 797.

873. **mitte male loqui**, "cease your abuse"; cf. 827.

874. **iam**, "under such circumstances." **grauius**, "too harsh," "too severe." **possiet**: on 234 (*siet*).

875. **ain tandem**, "do you, too, say?" *tandem* suits Simo's persistent unwillingness to believe his son prepared to back up Dauos and the rest in their efforts to deceive him.

876. **confidentiam**: in a bad sense; "presumption," "impudence." See on 855, 869.

877. Simo apostrophizes Pamphilus in the third person, instead of addressing him directly in the second — a manner suggestive of passion and grief.

878–881. These lines are more in the manner of a soliloquy than of direct address; cf. 886.

878. **uide num . . . indicat**: on 45 (*quid est*). Fleckeisen punctuates at *uide*, so as to make the question certainly direct. **color**, "complexion." **pudoris signum**: i. e. a blush. Of course this could not be seen on the stage, whether the actor wore a mask or not. It could be indicated only by statement. Cf. *Ad.* 643.

879. **inpotenti**: i. e. wanting in self-control, and so "mad," "rash," "headstrong;" cf. *Heaut.* 371; Hor. *Od.* I. 37. 10 *quidlibet inpotens sperare*. **esse**: sc. *eum*. See on 245 and 870. **animo**, "disposition."

880. **uoluntatem patris** marks the climax. This is emphasized in 891, and is distinctly a Roman way of looking at the matter.

881. **tamen**: on 94. **cum summo probro**, "to his deep disgrace."

882. **me miserum**: an expression of genuine contrition. For this tendency in the character of Pamphilus cf. 262, 889, 893, 897 ff. **sensti**: on 151.

883. **olim, quom**: on 545. **ita** points to (*id*) *efficiundum* (*esse*) in 884. **induxti**: on 572.

884. **aliquo pacto**, "somehow-or-other," "by hook or by crook." **efficiundum**: sc. *id* = antecedent to *quod*.

885. **eodem die**: i. e. at the time indicated in *olim* (883). **istuc uerbum** constitutes a second and more explicit reference to *me miserum* (882), *istuc* (883) being the first. **in te accidit**, "befitted you."

886. **ego**: sc. *facio* or *dico*, or perhaps *doleo*.

888. **an ŭt pro huíus**: an anapæst: through the Iambic Law (Introd. § 91) for *ŭt*, through elision of *o* in *pro*, and through synizesis (Introd. 96) whereby *huius* becomes a monosyllable. The line denotes strong feeling. Hence the alliteration and assonance.

889. **habeat**: on 649. **ualeat**: on 696 (*ualeant qui*).

890. **huius patris**: i. e. *mei*; cf. n. on 310.

891. **liberi**: said without refer. to the number of children. Cf. *adulescentulos* (910); *Hec.* 212. **inuito patre**: cf. n. on 880.

892. **adducti**: sc. *sunt a te*. **uiceris**, "you (will) have won the day"; fut. pf. Cf. Roby, Pref. to vol. II. p. cvi.; *Ad.* 843 *pugnaueris*.

893. **pater** etc.: Pamphilus cannot bear to be accused of suborning false witnesses to prove Glycerium's citizenship, and begs to be permitted to explain. **pauca**: sc. *dicere*.

896. **hanc**: this pron. is seldom used of an absent pers.; but Glycerium is ever present to the mind of her lover, and her house stands in the immediate neighbourhood. Moreover the word is said with a gesture, no doubt.

897. **dedo**: on 63. Pamphilus, who is affectionate, filial, and weak, is willing to place himself in his father's hands. His very weakness, however, disarms Simo's hostility and paves the way for the introduction of Crito.

899. **adlegatum**, "suborned"; cf. Plaut. *Pers.* 135.

900. **adducas**: for the mood see on 282.

901. **da ueniam**, "give consent"; cf. *Ad.* 937, 942. **hoc**: acc. **sino**: a sign to Pamphilus that he may bring Crito out at once. P. leaves the stage.

902. **comperiar**: dep. only here, in Ter.

903. **paulum supplici**: in this case, Simo's displeasure, which P. evidently feels acutely. Fairclough's note is, I think, misleading. **patri**: emphatic.

ACT V. SCENE 4.

Pamphilus now returns in company with Crito. The latter is recognized by Chremes as an old acquaintance; but he is attacked by Simo, as a sycophant and a corrupter of youth. Pamphilus fears that Crito will not be able to endure such treatment, and that he will retire without telling his story. Crito shows much forbearance, however, and the tale he tells brings about a happy *dénouement*. Glycerium proves to be the daughter of Chremes, who bestows her upon Pamphilus. Simo becomes reconciled to the situation, and Dauos is released from his captivity.

904. **mitte orare**: on 873. **harum**: sc. *causarum* ("reasons"). It is evident that Pamphilus has entreated Crito to intercede for him, and to tell what he knows about Glycerium. **monet**, "prompts."

905. **quod cupio**, "the fact that I wish well to"; cf. Cæs. *B. G.* 1. 18 *cupere Helvetiis*.

906. **ist** = *is est*.

907. **Athenas**: sc. *uenisti*; see on 361 (*quorsum*, etc.). **insolens**, "contrary to your custom," "unexpectedly." **euenit**, "it has happened so." Donatus says, *pudet fateri propter hereditatem uenisse*; cf. 815.

908. **men quaeris**: Pamphilus has told Crito that Simo wished to speak with him. **eho**: on 184. **hinc ciuem**: cf. 833 and n.

909. **paratus**, "primed," i. e. with mind already made up, and for the purpose of advocating an unworthy cause. Cf. *Phorm.* 427, *And.* 406 *meditatus*.

910. **adulescentulos** : on 891. Note the repetition of *tune* — for emphasis.

911. **eductos** : cf. n. on 274. The asyndeton suggests mental excitement. **fraudem**, "harm," "mischief."

912. **lactas** : cf. n. on 648. Note the assonance in the first half of the line. Simo is eloquent in his abuse. Hence Crito's rejoinder, *sanun* (i. e. *sanusne*) *es?*

913. **nuptiis**, "by means of a (make-believe) marriage," i. e. by falsely proving Glycerium a *ciuis*. **conglutinas**, "cement."

914. **substet**, "stand his ground." **si noris** : in form contingent (ideal); in reality contrary to fact = "if you knew him" : you do not know him. See on 310.

915. **bonus**, "honourable." **sit** : on 900 (*adducas*).

916. **itane adtemperate euenit . . . ut**, "(and yet) has it happened at so convenient a moment that?" Said sarcastically in allusion to Crito's *euenit* above.

917. **antehac** : on 187. **est uero**, etc. : very ironical, "he must be believed of course."

918. **ni metuam** : on 914 and 310. **habeo** : Pamphilus is aching to offer certain apt and fitting advice, but refrains through fear of his father. The object of *habeo* is the antecedent of *quod*. **moneam** is followed by two accusatives.

919. **sycophanta**, "adventurer"; cf. n. on 815. **sic est hic**, "that's his way." *sic* is a colloquialism for *talis* here, in *Phorm.* 527 *sic sum*, and in *Eun.* 408 *sic homost*. **mitte**, "let him alone," "ignore him." **uideat qui siet**, "let him have an eye to his way (of acting)." *qui* is nom., and has the force of *qualis*.

920. Thus Alcaeus (Bergk, *Anth. Lyr.*, ed. 2. p. 385), **αἴκ' εἴπῃς τὰ θέλεις, ἦ κεν ἀκούσαις τά κεν οὐ θέλοις.** See Eur. *Alc.* 704–5.

921. Freely : "is it to *my* interest to stir up *your* affairs, or to feel concern about them?" For the indic. cf. n. on 497. For *moueo* see on 516. **feras** : potential.

922. **audierim** : i. e. from Phania. **iam**, "soon," "in a moment or two."

924. **una** : adv.

924–5. **adplicat . . . se** : i. e. he "attaches himself" to the father of Chrysis, as a client to his patron. In this way he would secure protection for Glycerium after his death, and until she could find her parents.

925. **fabulam**, "a yarn," which Simo is disinclined to believe. See on 224 and 747. **sine** : said to Simo.

926. **obturbat**, "interrupt." Cf. Plaut. *Poen.* 261 *ne obturba ac tace.* **is** and **illo** (927) refer to the father of Chrysis.

927. **eum** : i. e. the shipwrecked merchant. **sese** also refers to the shipwrecked merchant (923), whose story was reported to Crito by the father

of Chrysis, and is used as though Crito had said, *eum audiui dicentem*, in place of **audiui ex illo**.

928–9. See App.

929. **fuisse**: two syllables.

930. **Rhamnusium**, "from Rhamnus." Ῥαμνοῦς was a deme, or district, of Attica, about five miles northeast of Marathon and near the coast. It possesses remains of an ancient theatre.

931. **audire**: hist. infin.

932. **quid eam tum**: sc. *esse aiebat* (*Phania*). **eam**: i. e. Glycerium. **aibat**: on 38 (*seruibas*). The subject is Phania. **quoiam**: on 763.

933. **quid aïs**: on 137. **tu**: addressed to Chremes as opposed to Crito.

934. **qui credis**, "on what grounds do you suppose so?" Cf. n. on 53, and Prol. 6. **noram et scio**, "I knew him, and am aware of the fact (that he was your brother)."

937. **illo**: for this abl. see on 143; cf. n. on 709. **apud me**: on 408.

938. **mirando**, "with wondering"; abl. of attendant circumstances. **hoc bono**: abl. of cause.

939. **ne**: on 324. Crito congratulates Chremes on having found his daughter. **multimodis**, "in many ways," "on many accounts." Cf. *Heaut.* 320, *Phorm.* 465. Simo is thinking of himself and Pamphilus. **credo**, "that 's my way of thinking," "those are my sentiments," often follows *gaudeo* or other expression of congratulation or felicitation. Cf. 947, *Eun.* 1051, *Ad.* 972.

940. **scrupulus**: lit., "a sharp bit of stone"; figuratively, "a slight obstacle," "difficulty," "doubt." Cf. *Phorm.* 954, 1019; *Ad.* 228. **etiam unus**, "still one more"; *etiam* is temp. and additory, the latter sense being reinforced by *unus*; see Kirk in *A. J. P.* xviii, p. 29. **male habet**: on 436. **dignus es**: sc. *qui male habearis* (thus Don.); "you deserve (to be worried)."

941. **cum tua religione**, "with your scruples": abl. of accompaniment, with idea of cause connoted. Cf. *Eun.* 153, *Phorm.* 465, *Hec.* 134, *Ad.* 713. **odium**: voc.; "hateful fellow," "wretch." Cf. *scelus* in 317 and 607. **nodum in scirpo quaeris**, "you are hunting for a knot on a bulrush"; i. e. you are looking for a difficulty where none exists. The proverb occurs in Plaut. *Men.* 247.

944. **uoluptati**, "happiness," "good fortune." Pamphilus is well acquainted with the name by which Glycerium was known in her early life, and is much concerned lest Crito's imperfect memory should be the occasion of a hitch in the present very important proceedings. His impatience finally gets the better of him, and he speaks the name, which is recognized immediately by Chremes and Crito.

945. **Pasibūla**: see App.

946. **ipsa** : i. e. Glycerium. **hoc** : abl. of cause.

947. **quod restat, pater** . . . : i. e. as to what remains to be said after all this, I hope, father, you will not refuse your consent to my marriage with Glycerium. A similar instance of aposiopesis occurs in 972.

948. **res** . . . **ipsa** : i. e. the discovery that Glycerium is a daughter of Chremes. **redduxit me in gratiam** : Simo is now quite reconciled to the marriage of Pamphilus and Glycerium, and in these words makes the fact known. For *redduxit* see on 559.

949. **ita ut possedi**, "so far as possession makes good my case." Possession was nine-tenths of the law then as now. The case of Pamphilus was one *de uxore*, and needed only confirmation by the father of the young woman to make it perfect. Chremes does as he is asked, and replies, *causa optumast*, "your case is of the best," "all is well."

950. Chremes intimates that the question is settled so far as he is concerned, but that Simo may have something to say. **nempe id**, "oh! is that it?" This is said in a somewhat disconcerted tone, for Pamphilus has understood that his father agreed to the arrangement. **scilicet**, "of course," i. e. I agree. Chremes hereupon names the amount of the dowry.

951. **decem talenta** : about $12,000, in silver. **accipio** : as the dowry was a large one (cf. 101), this would seem rather a perfunctory way of acknowledging Chremes' generosity; but, as Donatus remarks, Pamphilus is using technical language, prescribed by law.

952. **transferri**, "to be carried across," i. e. from her own house to that of Simo (*huc*).

953. **istuc negoti** : on Prol. 2.

954. **aliud magis**, etc., "something else that suits him better and is of more importance to him"; ironical.

955. **non recte**, "not rightly." **haud ita iussi** : Simo plays upon the word, and says that he did not order Pamphilus to be bound *non recte* = "not well," "not thoroughly." Cf. 865.

ACT V. SCENE 5

Vs. 956 might have brought the play to a close, were it not for the evident propriety of doing justice to the characters of the under plot, Charinus and Philumena. As Donatus says, it would be unfair to leave Philumena without a husband. Accordingly Pamphilus is no sooner left alone on the stage than Charinus appears and listens to his soliloquy and to his subsequent conversation with Dauos. Having learned the truth, Charinus elicits from Pamphilus a promise to plead his cause with Chremes. Hence Pamphilus leads the way into the house in search of Chremes, and Dauos informs the audience that whatever else is to be done will take place within.

957. **prouiso** : on 404. **Pamphilus** : the diæresis at the end of the half-

verse takes the place of the cæsura, as the point where a pause is to be made. Hence the quantity of the final syllable. **eccum**: on 532. **fors**, "perhaps"; cf. *Heaut.* 715, Verg. *Æn.* 5. 232. See App. **putet**, "may (would) think"; see B. *App.* 360. *a.* On the 'Potential Use of the Subj. Mood' see H. C. Elmer in *Cornell Studies in Class. Phil.* no. vi. See also *P. A. P. A.*, vol. xxxii, pp. cxvii ff. Cf. W. G. Hale, *T. A. P. A.*, vol. xxxi, p. 138.

958. **at . . . lubet**, "and yet that this is really true at this very moment I rejoice to believe."

959. **eapropter** = *propterea*; see Lucr. 4. 313.

960. **propriae**: on 716. **nam**, "for instance"; often in Plaut. and Ter.

961. Pamphilus reasons that he has now attained immortality like that of the gods, if only no new sorrow shall intervene to interrupt his happiness. Cf. *Heaut.* 693, *Hec.* 843. **aegritudo**: cf. n. on *Ad.* 312.

963. **quid . . . gaudist**: on Prol. 2.

964. **solide**: on 647 (*solidum*). **mea gaudia**: cognate acc. Note the double alliteration in this vs.

969. **factum bene**: on 105.

970. **amicus summus nobis**, "our most intimate friend"; thus also *Phorm.* 35 and 1049, and (without *amicus*) *Eun.* 271, *Ad.* 352, Plaut. *Truc.* 79 *nam me fuisse huic fateor summum atque intumum.*

971–2. **num ille . . . uoluit**, "is he dreaming that which he wanted when awake?"

973. **solus es quem diligant di**: i. e. because his utmost desires have been fulfilled. See 964. Cf. *Phorm.* 854.

974. Charinus, who is surprised and delighted at all that he has overheard, determines now to make his presence known. Consequently he says *conloquar* in a tone that is audible to Pamphilus. **mi**: dat. of advantage; "to my great delight."

975. **bene factum**: on 105; cf. 969. **tuis secundis**, "your good fortune." It is not necessary to understand *rebus*, since *tua secunda* is said in the same way as *omnia mea occulta* (*Heaut.* 575) and *tua iusta* (*Phorm.* 280).

977. **memini**, "I don't forget that." **atque adeo**: on 532. **exeat**: the subject would be *ille* which *illum* anticipates. Prolepsis; see G. 468. Note.

978. **intus . . . est**: sc. *Chremes.* The poet leads us to believe that the marriage of Charinus and Philumena will be arranged within to the satisfaction of all who are interested. This is all that is necessary so far as the underplot is concerned.

980–1. As Pamphilus and Charinus enter the house, Dauos lingers a moment and speaks these two lines to the audience. **intus despondebitur**, "the betrothal will take place within"; impers. With the final settlement

of the affairs of Pamphilus and Glycerium the real interest in the plot ceases. Accordingly Terence brings the play to a close with as little attention as possible to further matters of detail. It is probable however that vs. 981 refers to the settlement of Crito's business regarding the property, which could now be transferred to him without undue litigation. Cf. Meissner's n.

Cantor: a person who sang the lyrical monologues, or *cantica* proper, and who is thought to have come forward at the close of the play for the purpose of saying *plaudite* (thus *And.*, *Hec.*, *Ad.*), or *uos ualete et plaudite* (as in *Phorm.*, *Eun.*, *Heaut.*). He is perhaps to be distinguished not only from the actor, but from the musical accompanist or flute-player, *tibicen*. His employment in the theatre is said by Livy (vii. 2) to have been due to Liuius Andronicus, who, to save his voice, introduced upon the stage a young slave, and stationed him near the flute-player. The business of this slave was to sing while Liuius Andronicus gave expression to the thought by means of suitable mimicry and gesticulation.

In all of Terence's plays the best MSS. use the symbol ω to mark the *cantor*, — i. e. the person who speaks last, — even as other letters of the Greek alphabet occasionally denote the other actors, e. g. in the Codex Bembinus throughout. Cf. Ritschl, *Praef.* to *Trin.* of Plautus, p. lv., cited by Wilkins on Hor. *A. P.* 155. Cf. also Dziatzko, Introd. to *Phorm.* p. 31 and n. on 1055; Spengel on *And.* 981, and Dz. on *Ad.* 997. But while this is the prevailing view of the significance of the omega symbol, it is nevertheless possible that the ω referred to does not represent *cantor* at all, but rather the whole troupe or company of actors (or those of them who were on the stage at the time), who (and not the *cantor*) came forward at the finish and challenged the applause of the spectators. Such at least is the opinion of Prof. Lindsay. See *Class. Rev.* vol. xix. p. 111.

Alter Exitus: the "Second Ending" of the *Andria* begins after line 976, though, as it stands, it is without sufficient connection with the preceding vss. It occurs in several MSS. of comparatively late date, but is not found in the best codices. Ritschl (*Par.* 583 ff.) attributes it to a poet a little later than Terence. But Dz. (*N. J.* 1876, p. 235 ff.) would make it as late as the second century A. D., and K. Braun (*Quaest. Ter.*, 1877, p. 21) as late as the fourth. That it is of ancient date is shown by the fact that both Sulpicius Apollinaris (earlier than 150 A. D.), Donatus and Eugraphius were aware of its existence. It is considered spurious by Don. and rejected by Eugr., and is very corrupt in some of its lines. Moreover the fact that its concluding verses are in iambic senarii, while the last lines of every other play of Terence are in trochaic septenarii, is against the assumption of a Terentian authorship. For the latest word on the subject see Fairclough, who cites Greifeld, *De Andriae Terentianae Gemino Exitu* (Diss. Halle, 1886).

APPENDIX TO NOTES ON THE ANDRIA

8. Spengel follows the MSS. See his crit. note.

51–2. **Sosia . . . potestas**: rejected by C. F. Hermann (*Rh. Mus.* vol. vi. p. 444). The facts are summed up by Fairclough, who regards the words as a gloss on the preceding line.

64–5. **aduersus . . . illis**: rejected by Bentley '*numerorum potissimum causa.*' But if we read *obsequi studiis* the metre will take care of itself, thus: *eorum óbsequi studiís, aduersus némini.* See however Spengel's crit. note.

70. **huc uiciniam**: so Dz. and Speng., for MSS. *huic* (evidently a corruption of *huc*) *uiciniae* (part. gen.) — the latter a familiar construction adopted and supported here by some editors, but rejected by those above named on the ground that by all analogy in early Latin *uiciniae* must be a locative and therefore without sense in this passage. Cf. *Phorm.* 95 *hic uiciniae*, Plaut. *Mil.* 274 *hic proxumae uiciniae*, where *uiciniae* (loc.) is independent of *hic* = "here." So *huc uiciniae* must be altered to *huc uiciniam* (acc., limit of motion) in order that the noun may serve as appositive to the adverb. See Dz. on *Phorm.* 95, Brix on Plaut. *Mil.* 274, and esp. Spengel on *And.* 70 (*Anhang*) where the matter is argued at length.

103. Spengel and Fairclough retain *uerae* (the latter on the ground that it is required by 47), and reject *igitur* which is not in P C B. But Fleck. keeps *igitur*, not *uerae*, and it may be that *uerae* was brought into the text from 47 by some copyist who had not observed that *fant* is sufficient here; cf. 529, 543.

107. **amarant**: thus also Bentley, Meis., Fleck.; yet *amabant* is sufficiently exact for colloquial language, though logically inferior to the plpf.

155. If a comma (rather than colon or period) be placed at *ducere*, vs. 156 may be the apodosis. This view, which is that of Bentley and Klotz, followed by Fairclough, is preferable, since thus are presented two parallel conditional periods, the second being contained within lines 157 and 158, where *si deneget* answers to *si . . . nolet*, and *uera obiurgandi causa sit* to *animum aduortenda iniuriast.* Cf. Fairclough's crit. note.

156. **aduortenda**: on the spelling *uortere* (older than *uertere*) see Lindsay, *Lat. Lang.*, p. 467. § 8.

171. **sequor**: D E P, Donatus (as quoted by Priscian) and Bentley read *sequar*, which is certainly as well suited to the actual situation as *sequor*, although the latter does not necessarily imply that Simo follows Sosia into the house at once. The fact is that nothing in the text indicates that the stage is emptied of performers at this point. Simo goes on talking after Sosia has left him, and does not leave the stage until 205. To say (with Spengel) that Simo enters the house at 171 and returns at 172 is to force the

situation for the sake of making the first act end with this scene, it being assumed that the dividing line for a new act occurs only when the stage is empty. This rule however will not hold, as an examination of the text of the plays will show. Nor should we expect it to do so, since the comic writers had no thought of a regular division into five acts. See Introd. § 57. As a scene is properly a subdivision of an act, it is inconsistent with this theory to make an act consist of but a single scene. The only good reason for doing so in this instance is that the *expositio* ends at 171, and the plot really begins to work in the next vs. But even this reason will not stand as a hard and fast rule for other plays, in which the *expositio* comes to an end in the first scene, and considerably before the commencement of the second act. Accordingly Umpf., Fleck. and others, following Bentley, mark the end of the first act of the *Andria* at 300 — rightly.

175. **semper**, according to Fairclough, should go with *uerebar*, for the reason that there is no exact parallel in Ter. to justify its use with a noun having so slight a verbal force as *lenitas*. But it is construed as in the commentary, by Klotz, Wag., Meis. and other editors — rightly, for its position in the sentence is really the decisive factor; cf. **οἱ νῦν (ἄνθρωποι)**, etc.

204–5. I prefer (omitting *sed*) *edico tibi, ne temere facias*, the reading of Fleck. and Fairclough. *ne . . . facias*, in that case, is dependent. *edico* was read by Don. The best MSS. also have *dices* in 205, which Fleck. keeps, and which perhaps is to be preferred, if the previous *ne*-cl. be dependent, on the ground that a prohibition with the pres. subj. is rarely introduced by *neque* (*nec*) (but rather by *neue*), unless a cl. with *ne* (prohibitive) certainly precedes it — which in this case is at least doubtful; cf. Elmer on *The Latin Prohibitive* in *A. J. P.* vol. xx. 3. But it is to be preferred also because (as a fut. indic. = an imperative) it suits the sense and the context, whatever may be the constr. of the *ne*-cl. It is less polite than the subj., and is not infrequent in Terence.

205. **neque tu haud**: Don. I prefer *neque tu hoc* of the MSS. The double neg., though easily accounted for, is not needed, and *praedictum* (*esse*) expects a subject acc.

213. It is well to reject **aut,** and thus avoid the awkwardness of such a disjunction as *perii aut . . . dabit.* Bentley's explanation that *perii* is interjectional is hardly satisfactory: "if he finds it out (ruin!) or even should it suit his whim, etc."

226. **ut**: rightly rejected also by Fleck. for the reason that monosyllabic conjunctions and prepositions are rare at the end of a vs., if in sense they belong to what follows rather than to what precedes. Cf. however Spengel's crit. note.

248. **quot modis**: Hauler argues for *quot* and *aliquot* in preference to *quod* and *aliquod.* See his crit. n. on *Phorm.* 159.

276. **uerear**: generally accepted on the authority of D[1] and O, but *uereor* is supported by P D[2] B and M (Schlee, *Scholia Terent.* p. 18), and is better suited to the strong feeling of the speaker.

289. MSS. *quod ego te per hanc dexteram oro et ingenium tuum*, which is against the metre. Emendations are numerous — all involving transposition. Umpf., Spen., Dz., Fleck. (in both editions) unite in the substitution of *genium* for *ingenium*. The former seems to have been known as a variant to Don. and was adopted by Bentley; cf. Hor. *Epist.* 1. 7. 94. The arrangement involving the least departure from the MSS. reading is given by Fleck. (1st ed.): *quod égo per hanc te déxtram oro et geniúm tuom*, altered to *quod pér ego te*, etc., in 2d ed. The latter arrangement has good support; cf. 834, 538; Plaut. *Rud.* 627; Liv. 23. 9. 2. It is adopted by Dz., who however is obliged to borrow *nunc* from Eugr. for the sake of the metre — a difficulty skillfully avoided by Fleck. through transposition: *quod pér ego te dextram hánc oro et geniúm tuom.*

299. **accerso**: the form favoured by the MSS., which vary between it and *arcesso*.

332. **apiscier**: thus also Dz. here and in *Phorm.* 406, where Hauler now reads *adipiscier* with the MSS. Spen. *adipiscier*, rightly. See his note.

345. **euge, Charine**: Spen. (after Bentley) scans *eugé*, notwithstanding εὖγε, and cites *eugae* of the MSS. and Plaut. *Bach.* 1105, *Most.* 260. Thus he gets rid of *o*, which was introduced by Fleck. on the authority of old editions, and accepted by Dz. See Jahn's *N. Jahrb.* 1873, p. 503. But see note.

347. **certo**: MSS. *certe*, which is perhaps best when *hercle* follows, as in *And.* 495, *Phorm.* 523; but when *hercle* precedes there is good MSS. evidence in support of *certo*, which Dz. and Fairclough accept on the authority of A in *Phorm.* 164. Cf. Plaut. *Men.* 314, and see Schlee, *Scholia Terent.*, p. 36.

369. **ferre**: Tyrrell prefers *fere* (sc. *tulit*), for which see Dz., *Adn. Crit.*

375. The new scene here is recognized also by Meis., Dz., and Fleck., who follow Don. MSS. make no division.

386. **hoc**: that this was the only form of the adv. *huc* in use up to the time of the Roman emperors has been pointed out by Buecheler (*Lat. Decl.* p. 102). So Engelbrecht, *Studia Terent.*, p. 70. 5.

389. **hic**: it is better to punctuate the question at *tecum*, and take *hic* as an adv. (= "hereupon," or "thereupon") with *reddes*, as Meis. does. Dz., though he follows Spen. in the matter of punctuation, yet remarks (*Adn. Crit.*), *aduerbium, non pron. pers., esse puto.*

439. **eius**: Dz. (*Adn. Crit.*) refers to Plaut. *Poen.* 1188, for the double gen. But, as Fairclough says, no pron. is needed here in view of the preceding *illi*. The common text (the conjecture of Erasmus) will answer, which is merely a rearrangement of the MSS. reading. See however Fairclough's note.

451. Klotz, Ritter, Wag., Fleck., Fairclough read *obsonatus* (dep.), for which see Engelbrecht, *Studia Terent.* p. 49. 9. Dz. and Spen. keep **obsonatum**, with Bentley.

459. According to the traditional division Act iii would begin here instead of at 301.

483. **post dëinde**: Fleck. has *poste*, which Fairclough says is necessary, as *deinde* is always a dissyllable in Ter. But while this is true of *deinde* in iambic and trochaic metre, the rule does not apply to bacchiac verse, wherein, as Spen. points out, Plaut. makes even *coëpi* trisyllabic. *poste* is an old form of *post*, found in Plaut. and Ennius.

506. **itast** completes the octonarius.

516. Fleck. accepts this vs. in full, but changes **mouentur** to *remouentur*. So also Spen., who however retains *mouentur* unaltered. The flatness of the line is apparent, and suggests interpolation. Dz., in rejecting the latter half and uniting the first half metrically with 517, has struck a probable mean, whose naturalness is enhanced by the aposiopesis.

525. **atqui**, for *atque* of the MSS., is unnecessary, since *atque* in Ter. and Plaut. is at times adversative. Cf. 225 and note.

527. **ipsus gnatus**: thus B D^1 G against C E P (*ipse gnatus*). Engelbrecht (*Studia Terent.* p. 35) cites nine passages from Ter., in which *ipsus* is read '*ad hiatum euitandum*,' and two '*propter ictum* (*ipsús*).' But these considerations do not apply here. Moreover in *Heaut.* 894, A, as well as other MSS., has *ipse gnatus*. Yet many editors, including Fleck., have failed to restore *ipse* here. Not so Fairclough.

528. **id** rests on the authority of Priscian (II. 243) alone, and is not necessary to the sense; cf. Plaut. *Pers.* 245 *facile impetras*; *Cas.* 214, 235 *non potes impetrare.*

532. **obuiam**: rejected by Bentley, but possessing the support of the best MSS., as well as an obvious force in the passage. Schubert, Spen., Fleck. and Fairclough rightly reject **Chremem**.

536. The first *et* is rejected by Spen. and Dz. to save **paucis**, which most MSS. give rather than *pauca*. Meis., Spen., and Fleck. have *paucis*, and Meis. notes that elsewhere in Ter. (and in Plaut.) *paucis* is usual. Yet *pauca* easily solves the metrical difficulty, was read by Priscian, is found in B, and is suggested by *paucas* of P C.

593. **quid dixisti**: Tyrrell reads: *quid dixti? DA. dixti?* The second *dixti*, introduced by Tyrrell *metri gratia*, is difficult. If Dauos is to be made to repeat Simo's question, he should rather say, '*dixerim?*' (against the metre). Moreover, as Dauos has said *óccidi* before, he needs to accent the first syllable of *optume*, in order that it may sound somewhat like that of *óccidi*. This is impossible in Tyrrell's reading. On the other hand, *quid dixisti*, of the text and most editions, for *quid dixti*, is not quite satis-

factory, for Ter. probably wrote the latter, which appears in all MSS. Fairclough follows the MSS. and accepts hiatus at the change of speakers, which is a fair solution of the difficulty. I prefer Engelbrecht's suggestion (*Studia Terent.* p. 59) by which *hem* (592) is brought into this vs. — for which cf. *Eun.* 1017, and the MSS. reading there.

613. **audacia** is supported by *Eun.* 958. Fairclough accepts as superior the conjecture of Professor Palmer (*Hermathena*, vol. viii. p. 160), *qua facie facere id audeam.*

625. **est**: rejected by Bentley, that the line may be a pure dactylic tetrameter. But see Klotz, *Altrömische Metrik*, pp. 61, 78.

630. Fairclough and Fleck. have *in negando*, due to Spengel.

633. The vs. is a mere gloss. It is accepted however by Fleck., and by Fairclough who says that it naturally sums up the previous reflections.

648. **ni** : cf. *Eun.* 1014, *Phorm.* 544. Thus also Fleck.

650. The MSS. reading is rightly retained by Spen., who takes **suis** as a monosyllable. If *suis* be dissyllabic the metre affords ground for the rejection of **mihi** and the transposition, *consiliis suis*, of the text. **conflauit** is a variant preserved by Don. But *confecit* is supported by *Heaut.* 1003.

655. **quo** is retained by Meis., Spen., Fleck., Wag., Fairclough. But Fleck. (1st ed.) and Dz. alter to *quom.*

663–4. Both **interturbat** and **satis scio** impair the evenness of the metre, through the creation of two octonarian verses where iambic senarii are to be expected.

682. Emendations and corrections are numerous. To be preferred is Fleckeisen's, *Faciam. Át iam hoc opus est. Hém, mane: crepuít a Glycerio óstium.*

703. **scio, quod conere**: MSS. *quid*, which Meis., Spen., Fairclough retain; but the correction is a probable one. Pa. is about to say, "whatever you may attempt, it will turn out a success" (ironical), when Dauos breaks in with *hoc* as grammatical antecedent of the relative. *scio* is parenthetical.

706. **uociuom**: in G the letters following *uac-* are partly erased, so as to leave the impression that the reading is *uociuom* (*uaciuom*), the earlier form of the word. Moreover A has *uociuom* in *Heaut.* 90, and would undoubtedly be found to have the same form in the present passage but for the destruction of this portion of the codex. Plautus has only *uociuos* and *uaciuos*, never *uacuus.* See Ritschl, *Neue plaut. Excurse* I. p. 59. **esse**: Spen. transposes, *uociuom nunc me esse.* Fleck. has *nunc me uociuom esse.*

708. **immo etiam**: cf. n. on 673 and 655. According to Kirk in *A. J. P.* vol. xviii. p. 41, the stop placed here after *etiam* by Dz. and Spen. (and Tyrrell) interferes with the true force of *etiam*, which is temp., as "nay, he is still (*etiam prius quam abit*) beginning a speech to me."

728. **iurato** accords with comic usage, but is after all a mere evasion

of the difficulty. As Don. read *iurandum*, Fairclough would read *iurandumst*, place a comma after *opus sit*, and suppose an ellipsis (*et ita ego agam*, or the like) before **ut**. This obviates the difficulty involved in the awkward combination *quia . . . ut*. See *T. A. P. A.* vol. xxx, pp. 12–13, and Fairclough's *Andria*.

729. **adposisse**: the MSS. here, in 742 and in 763 have *adposu-*. But Dz. (*Adn. Crit.*) compares Ritschl, *Opusc.* iv. 119 f.

738. Though **ut** is generally accepted, *aut* gives good meaning, as "or (if) you see any further reason (why I should remain)."

756. **ancilla**: retained by Fleck., Spen., and Klotz, who reject *meretrix*. But *meretrix* has more force here than *ancilla*; see note.

787. Fleck. seems to go too far in accepting *ne* here for **non**, even on the authority of Priscian. Fairclough follows Fleck.; see his crit. note.

807. **huc me attuli**: like Plaut. *Amph.* 989 *eius iussu nunc huc me adfero*. *attuli* is attested by Priscian (II. p. 68). *appuli* would mean, "I came by sea," — as in fact he did. But *appellere* with a reflexive pron., for *appellere nauem*, is rare, if not ἅπαξ εἰρ.

814. **grandicula**: possibly in A and probably in some early MS. now lost. Hauler defends *grandiuscula* in *Archiv*, V. 294.

816. **non lubet**: I prefer *non licet* (with Fairclough), the reading of P C B O, Don., and Eugr. The text follows the testimony of DG.

836. **facta**: thus Bentley and Meis.; but *ficta* is the reading of Klotz, Wag., Spen., Fleck., Fairclough. See *T. A. P. A.*, vol. xxx. p. 12.

849. **responde**: Umpf., Fleck. (1st ed.), Spen., following Don., change to *respondes* — rightly, since this construction is regular in impatient questions, and *s* may easily have fallen out in the arsis of the foot. Cf. *Heaut.* 235, *Phorm.* 542, *Ad.* 550. *Hec.* 841 is different. The construction is frequent in Plaut. The imp., however, sometimes appears as a development from the indic., as in *quin dic* (45), where see note.

850. **modo**, etc.: for confirmation of Fleckeisen's reading (which is also that of the text) see Fairclough's crit. note.

857. **tristis ueritas**: discussed and defended by Fairclough. O has *ueritas*, which is accepted by Spen., Wag., Klotz. Other editors give *seueritas*, with most MSS.

861. **sublimen**: MSS. here and in *Ad.* 316 have *sublimem* = "raised aloft," "lifted from the ground"; but *sublimen* is better authenticated in Plaut., and is thought by Ritschl to be the only correct form. See *Rhein. Mus.* 1850, p. 556. See also Ritschl, *Opusc.* ii. 462 ff.; O. Ribbeck in *N. Jahrb.* 1858, p. 184 ff. Cf. Fowler on Plaut. *Men.* 994, Spengel's note on the present passage, and Dz. on *Ad.* 316. But Klotz, in his excursus on this passage, argues against the recognition of *sublimen*, and Fairclough holds that *sublimem* has been proved to be correct by W. Heræus in *Phi-*

lologus, vol. lv. (1896), pp. 197–212 — which would render possible a return to the traditional order. See foot-note on this verse.

928–9. **hem**, **perii** comes very well from the lips of Chremes, to whom it is assigned by Bentley, Meis., and Fleck., while Umpf., Klotz, Spen., Dz. give it to Pamphilus (omitting *Phania*) to whom it is less appropriate. Pamphilus jogs Crito's memory, and Chremes is quite electrified at the sound of his brother's name, for he sees instantly that Glycerium is his own daughter. Fairclough, falling back on Don., is less convincing when he assigns "*hem*" to Simo, and "*perii*" to Pamphilus.

945. **Pasibūla?** The repetition renders possible the preservation of the *ū* (cf. Πασιβούλη), without doing violence to the metre. MSS. (except A) have *non patiar* at the beginning of the line, which is retained by Spen., who however sacrifices the quantity of the *ū* in *Pasibūla*.

957. Spen. reads **fors**, and is followed by Dz.; cf. *Heaut.* 715 (where however it is also a concession to the metre), and Verg. *Æn.* 5. 232. Fleck. accepts *fors*, but reads *me áliquis* (after Podiaski), on the ground that *aliquis* cannot carry the ictus on its final syl. if it constitutes an independent foot. He is followed by Fairclough, who reads *me áliquis fórs putet.* Umpf., Wag., and Meis. retain *forsitan* by placing it after *me* and transferring *putet* to the beginning of the next line; cf. G. Hermann (*Elem.* p. 176). This would make 958 an iambic octonarius, but is perhaps the best solution of the difficulty.

HEAUTON TIMORUMENOS

DIDASCALIA

See introductory and other notes on *didascalia* to the *Andria*.

Heauton timorumenos, "the 'Self-Tormentor,'" is based on Menander's Ἑαυτὸν τιμωρούμενος, the fragments of which are given by Meineke (*Com. Graec. Frag.*, vol. iv. p. 111). Some critics prefer the contracted form *Hauton*, on the ground that it is better suited to Terence's own prosody in Prol. 5. The Greeks too, as Bentley pointed out, wrote αὑτόν as well as ἑαυτόν. But *Heauton* is the reading of the MSS. and of quotations of the grammarians. Probably the play was first exhibited in 163 and revived in 146 B. C.

tibiis inparibus, "to the accompaniment of unequal pipes." Cf. Introd. §§ 85, 86. **Manius Iuuentius Thalna** and **Tiberius Sempronius Gracchus** were consuls in 163 B. C.

PERIOCHA

See introductory note on the *periocha* to the *Andria*.

2. **durus pater**, "a hard-hearted father," i. e. Menedemus.

3. **animi**: locative. **paenitens**: with obj. gen.; "repentant (of)."

4. **ut reuersus est**, "when (Clinia) returned." **deuortitur ad**, "he puts up at."

5. **ad Clitiphonem**: i. e. to (at) the house of Clitipho, or, more accurately, of Chremes, the father of Clitipho. **is**: i. e. Clitipho.

6. See App.

7. **ut**, "in the character of." **eius**: i. e. Clinia.

8. **factum**: sc. *est*. **id**: with reference to vs. 7. **quo**, "in order that."

9. **suam** refers to Bacchis. **hic**: i. e. Clitipho.

10. **meretriculae**: i. e. Bacchis. **sene**: i. e. Chremes.

11. **reperitus**: sc. *esse*.

12. **hanc**: i. e. Antiphila. **aliam**, "a different (woman);" not Bacchis. See 1065. **uxorem**: predicative, "as his wife."

PERSONAE

See n. on the *personae* of the *Andria*.

PROLOGUS

Although the recitation of the prologue was ordinarily assigned to one of the younger actors, in this case the task is given to an old actor, probably Ambiuius Turpio, in order that the attacks of the poet's critics may be answered by a man of recognized importance and influence.

1. **uostrum**: partitive gen. **partis**: the pl. is preferred to the sing. when a theatrical rôle is intended.

2. **poëta**: on *And.* Prol. 1.

3. **quod ueni**, "what I have come for." Cf. n. on *And.* 448.

4. **integra** and **integram**, "untouched," "unadapted"; cf. *integrum* (*Ad.* 10). Hence "fresh," "new," "original." Cf. *nouam*, 7; *Eun.* Prol. 33–34.

5. **Heauton**: see n. on *Didasc.*

6. "Which has been wrought out double from a single plot." The line seems to imply nothing more than that Ter. elaborated a double plot from a single Greek play, adding material of his own devising by way of a side-study or underplot. He was not on that account guilty of *contaminatio.* See App.

10. **paucis**: sc. *uerbis.*

12. **uostrum iudicium fecit**, "he has made the decision yours." Cf. *Ad.* Prol. 4. **actorem**, "pleader," "advocate;" cf. *oratorem*, 11. *agere causam* or simply *agere* = to conduct a case in a court of law.

13. **si**, "if only." **a facundia**, "in the matter of eloquent delivery." Cf. Hor. *Od.* 2. 16. 27 *nihil est ab omni parte beatum*, i. e. "in every respect"; Plaut. *Mil.* 631 *ne utiquam ab ingeniost senex*, "by no means is he an old man in mind."

14. **ille**: i. e. Terence. **cogitare commode**, "happily to devise."

15. **dictūru(s) súm**: see Introd. § 93.

16. **quod**, "as to the fact that," "whereas." **maliuoli**: unfriendly critics, among whom was Luscius Lanuuinus. See on *And.* 7. Cf. *Ad.* Prol. 15.

17. **contaminasse**: sc. *Terentium.* See Introd. §§ 45, 48, 49, 50, and on *And.* Prol. 16. This is one charge, and is made by his critics at large. The other is given in vss. 22–24, and is ascribed particularly to Lanuuinus. It is practically a charge of insincerity, and is rebutted in the prologue to the *Adelphoe* (15 ff.).

20. **bonorum**: i. e. Naeuius, Plautus, Ennius. See on *And.* Prol. 18.

22. **quod**: on 16. **uetus poëta**: i. e. Luscius Lanuuinus. Cf. n. on 16 and 17.

23. **repente**: i. e. without any training or preparation. **hunc**: i. e. Terence. **studium musicum**, "the pursuit of (dramatic) poetry." Cf. *Phorm.* Prol. 17 *artem musicam*, i. e. "the dramatic art." Cf. also *Hec.* Prol. 23.

24. **amicum** = *amicorum*: i. e. Scipio, Laelius, Furius and other young patricians belonging to the Scipionic circle of *litterati*, with whom Terence was on terms of intimacy. But see on *Ad.* Prol. 15. Cf. Introd. § 44. **ingenio**, "talents." **natura**, "abilities."

25. **arbitrium** . . . **existumatio**, "decision . . . judgment." Cf. 12; *Ad.* Prol. 4. The charge is neither admitted nor denied. Cf. *Ad.* Prol. 17 ff.; Introd. § 45. Note the chiasmus.

26. **oratos**, "entreated," i. e. by me, the *orator*.

27. **iniquom** . . . **aequom**: gen. pl.; cf. 24 *amicum*. Transl. "the prejudiced . . . the unprejudiced." **oratio**, "the words," "the suggestions."

29. **nouarum**: sc. *fabularum*; trans. "(to those) who give you an opportunity of seeing new plays." The usual constr. would be *copiam nouarum spectandarum*, or else *copiam spectandi nouas*. We may regard *nouarum* as the obj. gen. after the verbal noun *spectandi* (gerund). Thus *Phorm.* 186, *Hec.* 372 where *eius* fem. is gen. after *uidendi*. Cf. Plaut. *Capt.* 852.

30. **sine uitiis**, "without faults;" with *nouarum*. **ille**: i. e. Luscius Lanuuinus. **dictum**: i. e. that the expression *sine uitiis* has been used with reference to his plays. The plays of Luscius are certainly not without faults, and the speaker proceeds (in 31 and 32) to show that they are not. Cf. *Phorm.* Prol. 6–8.

32. **decesse** (= *decessisse*), "make way for." For the form see on *And.* 151. Such a scene as this, in which the people are represented as being hustled to one side by a hasty slave, would be in poor taste, and probably a stale joke — though in fact this seems to have been no uncommon occurrence, to judge from the allusions in passages like Plaut. *Mil.* 116, *Amph.* 986–987. Luscius Lanuuinus appears to have introduced scenes of this character into his dramas. **quor insano seruiat**: sc. *populus*; "why should they (the people) be at the mercy of a lunatic?"

33. **eius**: i. e. Luscius Lanuuinus. **dicet**: sc. *poëta*, i. e. Terence. **dabit**, "shall exhibit." The subject is Terence again.

34. **alias**: sc. *fabulas*. **facit**: sc. Luscius Lanuuinus. Cf. *And.* Prol. 22–23.

35. Cf. *And.* Prol. 24, *Phorm.* Prol. 30, *Ad.* Prol. 24.

36. **statariam**: sc. *fabulam*; "a quiet play," i. e. a play in which there was little action, as opposed to a *fabula motoria*, in which the action was "lively." Of the latter sort are the *Phormio* and the *Eunuchus*. To the former class belong the *Heauton timorumenos* and the *Hecyra*, while the *Andria* and *Adelphoe* hold a position midway between the two extremes, and may be styled *mixtae*, in accordance with the classification of Donatus (on *Ad.* 24): '*duo agendi* (gen. sing.) *sunt principales modi, motorius et statarius, ex quibus ille tertius nascitur qui dicitur mixtus.*'

37–40. Ambiuius does not wish to be obliged always to act in a *fabula motoria*, to which the characters enumerated would chiefly belong. Such parts required stentorian lungs and great exertion on the part of the actor, if he was to make himself heard above the din of laughter and applause and general disturbance, which the livelier dramas usually called forth. It is

therefore in part to bespeak a quiet hearing that Ambiuius comes forward himself as Prologue.

38. **sycophanta**: on *And.* 918.

41. **causam iustam**: pred. to *esse*; "that this is a righteous cause." Ambiuius continues to use the language of an advocate in a court of law. **animum inducite**, "persuade yourselves."

43. **seni**: i. e. the aged actor, like Ambiuius himself.

44. **si quae**: sc. *fabula*.

45. **lenis**: the opposite of *laboriosa*; i. e. if it is a *stataria*, or quiet play (cf. 36). **gregem**, "troupe," "company." Cf. *Phorm.* Prol. 32. Ambiuius was the head or leader of a *caterua* or *grex* of actors.

46. **hac**: sc. *fabula*. **pura oratio**, "simplicity of diction," "purity of style." Cf. Cæsar, as quoted in the *Vita Terenti*.

47. **in utramque partem**, "in both directions," i. e. in the *stataria*, as well as in the *motoria*. **ingenium**, "ability," as an actor.

48. **auare**, "covetously." **arti**, "skill."

49. **eum** anticipates *seruire* (50), but has been attracted from the neut. to the masc. by *quaestum*. **in animum induxi**, "have always considered."

51. **exemplum**, "a precedent." **in me**, "in my case." Cf. 108 *in te*. **adulescentuli**: young actors. The idea is: show by your conduct toward an old man that young men may reasonably hope for a quiet hearing.

ACT I. SCENE 1.

The scene opens on the farm of Menedemus, which is in the neighbourhood of Athens. Menedemus, dressed in a hide (Varro, *De Re Rust.* II. 11. 41), is hard at work with a hoe. Chremes, whose house adjoins that of Menedemus, comes out and remonstrates with him on the uselessness of such hard labour at his time of life, and seeks to know why he torments himself in such cruel fashion. It is this peculiar conduct that earns for Menedemus the title of The Self-Tormentor (ἑαυτὸν τιμωρούμενος). The latter then tells his story — that he had dealt so harshly with his son, Clinia, as to drive him away from home, and that it was no longer possible for him (Menedemus) to enjoy the luxuries of which his son was now deprived; that he had determined accordingly to punish himself, and had therefore sold his house in town and had purchased a farm at a little distance from Athens, in order that his self-imposed punishment might be carried out.

The house-fronts of Chremes and Menedemus face the stage.

53. **nuper**: practically an adj. here, "recent." This use of an adv. in the pred. with *sum* is common, and is a survival of the time when that verb had life (= "exist"), and needed an adv. Thus also *bene*, *male*, etc. with *sum*. *nuper* here is strengthened by *admodum*. Cf. n. on *Phorm.* 477.

54. **adeo**: intensive, with *inde*; "(dating) in fact just from the time when, etc."

55. **rei**: gen., modifying *quicquam*; "anything in the way of intercourse"; cf. *Hec.* 718.

57. **quod**, "a circumstance that."

59. **quod mihi uidere**, "because you seem to me."

61. See on *And.* 237.

63. **plus eo**: cf. *Hec.* 421 for a similar instance of this use of *eo* after a plural.

65. **seruos**: sc. *habes*. **proinde quasi**, "just as if." Scan *proĭndĕ*; synizesis.

66. **officia fungere**: cf. n. on *And.* Prol. 5.

67. **tam mane . . . tam uesperi**, "so early in the morning . . . so late in the evening."

70. **te respicis**: cf. n. on *Phorm.* 434.

72. **quantum**: i. e. "how little." **paenitet**: cf. n. on *Eun.* 1013.

74. **illis**, "those fellows," i. e. the slaves.

76. **ea quae**, etc.: in apposition with *aliena*. We might expect *eaque*. The vs. really exhibits a fusion of two constructions, (1) *aliena cures* (alone), and (2) *ea cures quae*, etc. (without *aliena*). Menedemus regards Chremes as a Paul Pry.

77. **homo**: in the broadest sense possible. The vs. is a rebuke to Menedemus for his use of the word *aliena*. The common brotherhood of all men was a tenet of the Stoic sect of philosophers, and this line, which succinctly and clearly voices this sentiment, became famous at once, and was often alluded to by Cicero, Seneca, and others. Cf. Cic. *de Leg.* I. 12, *de Fin.* III. 19. 63; Sen. *Ep.* 95. 52. It was received by the audience with great applause, according to the tradition handed down to us by St. Augustine (*Ep.* 51).

78. **hoc**: acc.; not abl. **percontari**, "(that I) am asking for information."

79. **rectumst**, etc.: i. e., if what you are doing is right, that I may do likewise; if it is not, that I may dissuade you from your purpose. *ut faciam* is said with a reference to *percontari*; *ut deterream* with thought of *monere*.

80. **usus est** in Ter. has the meaning and constr. of *opus est*. Cf. *Hec.* 327, 878; n. on *And.* 490.

82. **labori**, "trouble"; pred. dat. **nollem**, "I would it were not so." Cf. *Phorm.* 796, *Ad.* 165.

83. "Pray, what punishment have you merited at your own hands, so great (as all this)?" For *de te* cf. 138 *de me*.

84. **me**: on *And.* 377.

86. **iūuero**: on *And.* 456.

87. **qua**: abl. by attraction of the rel. into the case of the antec.; a constr. common in Gk., but exceptional in Latin. Cf. Hor. *Sat.* 1. 6. 15 *notante iudice quo nosti populo.*

89. **adpone**: on *And.* 725.

90. **uociuom . . . laboris**, "free from toil." For the gen. cf. Plaut. *Bacch.* 154 *uaciuom uirium.* See on *And.* 706. **quod** is indefinite.

92. **hos**: sc. *rastros*; acc. of excl. **meritum**: substantive; cf. *Phorm.* 337, 338, 1031, 1033.

96. **paupercula**: on *Ad.* 647.

99. **humanitus**, "kindly," φιλανθρώπως.

100. **aegrotum**: on *And.* 193, 559.

104. **amicam ut habeas**: explanatory of *haec* in 102. **in uxoris loco**: a variation on *pro uxore* in 98.

106–7. **tantisper . . . dum**, "only so long as"; cf. 147–8; *Ad.* 70.

108. **me**: abl. with *dignum.* **in te**, "in your case." **inuenero**: on 86.

109. **istuc**: i. e. your conduct.

110. **istuc aetatis**, "at your time of life."

112. **belli**: locative; i. e. in foreign wars. The successors of Alexander the Great waged frequent wars upon one another in Asia Minor, a fact that afforded opportunity to young men to leave Athens and find change, and possibly the betterment of their condition, amid the conflicts and political disturbances of a foreign land.

113. **adeo rediit**, "came to this." Cf. 359, 931, 980, *Ad.* 273. The force of *re-* is lost.

116. **prouidere**: on *And.* 183. **se ipsum**: attracted from the nom. into the acc. by *me* (115). This attraction would not have taken place had the verb been repeated, as e. g. *quam ipse sibi prouideret.* Cf. *Phorm.* 592 *quam Phormionem*, and *Ad.* 534 *quasi ouem.* **sibi**: with *scire* and *prouidere*; "for his interests."

117. **ad regem militatum**: i. e. to enlist in the army of some Oriental potentate. Cf. n. on 112; *Ad.* 385.

118. **quid aïs**: on *And.* 137.

119. **illud inceptum** refers to the enterprise of the son in leaving home.

122. **fere** limits *perturbato*; "almost distracted."

123. **prae**: on *And.* 825.

124. **soccos detrahunt**: it was customary to remove the shoes or slippers before reclining at table. Cf. Hor. *Sat.* 2. 8. 77 *soleas poscit*, where Nasidienus calls for his slippers with a view to leaving the *triclinium.* The *soccus* was a kind of slipper (without straps) that covered the entire foot, and was worn by actors on the comic stage. It contrasted with the *cothurnus* or high buskin of tragedy.

125. **sternere**, "to spread (with coverlets)." This was preparatory to the *cena*. Cf. *Ad.* 285.

127. **quo**, "whereby." For the syntax see on *And.* Prol. 6.

129. **solius**: in agreement with *mei* implied in *mea*. **sint**: deliberative. See App. **causa**: with *mea solius.*

130. **ancillae**: female slaves whose business it was to make clothes for their master.

132. **uti his**, "to enjoy these (blessings)." **pariter . . . aut etiam amplius**, "in like manner (with myself) or even more so." The intensive force of *etiam* is derived from the temporal ("still"). If joined with *amplius*, the particle is temp. when *amplius* is an adv. and the verb is pres. or fut. (cf. *Ad.* 468); but the temp. force is lost when the tense is pf. (as here and in *Eun.* 143) or when *amplius* is a substantive as in Plaut. *Capt.* 777. See Kirk in *A. J. P.* vol. xviii. p. 30.

133. **utenda**: in agreement with *haec.*

134. **eum** recalls the real object of *eieci*, which is *gnatum unicum* in 131.

136. **id** refers to continuing the life of luxury which Menedemus had been wont to lead before his son left him, and which is described in 129–131. **usque dum**, "just as long as"; cf. n. on 106.

138. **interea usque**, "for that same period of time." **illi**: i. e. Clinia.

139. Cf. *Ad.* 813 and note.

141. **nec uas nec uestimentum** is meant to include all superfluous furniture and finery — *uas* referring not only to household utensils in general but also to ornamental vessels of plate; while *uestimentum* includes embroidered couch-coverings, tapestries, curtains and the like.

142. **opere**: on *Phorm.* 363.

143. **exsercirent** (*ex-sarcire*), "patch," "repair," and so "make good," "repay."

144. **inscripsi aedis**, "I advertised the house."

145. **mercede**, "at a rent"; sc. *conducendas esse*, of which the subject acc. is *aedis* (144), the constr. being that of *oratio obliqua* after *inscripsi*, with which verb the words *in titulo* = "on a placard" may be understood. **quasi talenta ad quindecim**, "talents to the number of fifteen or thereabouts"; about $18,000, in silver.

147–8. See on 106–107.

150. **meus particeps**, "as one who shall share it with me," "as my partner (in it all)."

151. **liberos**: on *And.* 891. 154. **uere**: on *And.* 629.

155. **quanti**: locative, "at how much."

156. **quae**, etc.: i. e. (*ea*) *quae est aequom filium patri credere.*

159. **recte spero**: a colloquialism = *spero recte futurum esse* (or *omnia euentura esse*). Cf. *Ad.* 289.

161. **faxint**: on *And.* 753. **si commodumst**: the real apodosis is in *uolo* (162). The whole = *nunc si c., quom D. hic sunt hodie, apud me sis uolo.*

162. **Dionysia**: τὰ Διονύσια; celebrated in Athens in the spring; in the country (all over Attica) in the autumn. It was known in the first case as τὰ μέγαλα Διονύσια; in the second as τὰ κατ' ἀγροὺς Διονύσια, and it is probably to the latter or rural celebration that the present reference is made. **apud . . . uolo**: an invitation to dinner. Cf. Juvenal, 5. 18 *una simus.*

166. **fugere**: sc. *laborem* = 'hardship.' **sicine**: on *And.* 689.

169. **tempust monere me**, "it is time for me to remind." See App.

170. **domi**: i. e. at Phania's house, not the house of Chremes. Chremes leaves the stage for a moment or two. It is not probable that one of the houses fronting on the stage was that of Phania, in view of the facts that Phania nowhere appears in the play and that he is not alluded to except in this scene. The stage is therefore empty (if only for a moment): a rare occurrence in the plays of Plaut. and Ter., but there are a few other instances.

171. **domi**: i. e. at Chremes' house.

172. **aiunt**, "they tell me"; i. e. the slaves at Phania's house do so.

173. **crepuerunt**: on *And.* 682. **fores**: on *And.* 580.

174. **huc**, "to one side," i. e., perhaps, into the *angiportus* (alley). Cf. *Ad.* 635. See App.

ACT I. SCENE 2.

As Clitipho enters the stage from his father's house he pauses a moment to speak to Clinia, who is within. Chremes overhears his remarks, and on questioning him learns that the son of Menedemus has returned from Asia and has taken refuge at the house of his old friend Clitipho, who now requests his father not to inform Menedemus of Clinia's return. Chremes makes good the opportunity to impart to his son a few words of warning, touching the unfilial conduct of young men in general.

175. **haud quaquam etiam cessant**, "by no means (as you imagine) are they making a long stay of it." It is pointed out by Kirk (*A. J. P.* vol. xviii. pp. 27–28) that the negative here modifies only the modal adverb, and that this combination modifies the complex *etiam cessant.* Hence this is not an instance of *etiam* with negative = *nondum*, "not yet," as in *And.* 116, but of temporal *etiam* without the neg., i. e. *etiam* = "still." Put affirmatively, the whole = "they are still making the best of their way hither." The pl. in *cessant* refers to Antiphila, Dromo and Syrus, the slaves having recently been despatched to Athens to find Clinia's sweetheart and bring her to Clitipho's house. See 191.

176. **illam**: i. e. Antiphila.

185. **amplius**: with *inuitatum*; "urged the more."

187. **atque**, "and yet." **etiam**: temporal rather than intensive;

"there is still time (to urge him to come)." See on *And.* 282. **caue faxis**, "see that you don't." Cf. n. on *And.* 753.

188. **enim** merely lends emphasis; so in *at enim, nunc enim, immo enim,* and the like. Cf. n. on *And.* 91. **etiam** : on 187. **quid se faciat** : on *And.* 143.

189. **animum . . . ut sit** : on *And.* 377.

192. **minus** : sc. *miserum esse.* **crederes** : potential, with indefinite force; see B. 280. 3 and 356. 3. See App.

193. **quae**, "(of those things) which."

194. **incolumem** is felt with all the nouns, though it agrees with only one of them.

195. **atque** : on 187. **quĭ** : *i* is merely shortened here before *ea.* Cf. *Phorm.* Prol. 27. With this vs. cf. Hor. *Epist.* 1. 2. 49 ff.

198. **plus satis** : i. e. *plus quam satis,* "too much." The full phrase occurs in *Phorm.* 797.

199. **illicine** = *illicĕ* + *ne* (*illice* = *ille* + *ce*). Transl. "what? he!" Chremes is surprised, for he knows how unjust is Clitipho's estimate of the character of Menedemus. The rest of the vs. is said aside. **hunc** and **illi** refer to Clinia and Menedemus respectively.

200. **ut ut erat**, "however things were"; cf. n. on *Ad.* 630. **mansum** : sc. *esse.* See on *And.* 239. Transl. "he ought to have stayed at home."

201. **iniquior erat** : sc. Menedemus. **eius** : i. e. Clinia.

202. **pateretur**, "he (Clinia) should have endured it." See on *And.* 793. **quem ferret** : a rhetorical question; it serves here to convey a negative opinion. See G. 259 and 466.

203. **huncine** = *hunc* + *ce* + *ne.* Clinia is meant. **illius** : i. e. Menedemus.

204–5. **quod**, etc., "as to the fact that he (Clinia) accuses him of harshness." **parentum** : subjective gen.

205. **paulo . . . tolerabilis**, "(of a father) who is at all a tolerant person"; *qui* (= *quicumque*) is generalizing ; hence it is essentially plural, and the whole = *paulo qui sunt tolerabiles,* "of those (fathers) who are at all tolerant." For the act. meaning of verbal adjectives in *-bilis* cf. *Phorm.* 226, 961; *Ad.* 608; Plaut. *Mil.* 1144; Hor. *Od.* 1. 3. 22.

206. Note the chiastic arrangement.

207. **ad** : on *And.* 481–482. Transl. "with a view to their virtue."

210. For the sentiment cf. *Ad.* 416, where the maxim is amusingly parodied.

211. **ita credo** : Clitipho is weary of his father's lecture, to which he yields a merely verbal assent.

212. **sis** : on 369. **quo**, "in any direction." **longius**, "very far." So *Ad.* 882.

ACT II. SCENE 1.

In the following monologue, which really belongs to Act I, Clitipho gives expression to his distress at his father's teaching, and dwells upon his own unhappy lot, whereof, as he declares, his father is in total ignorance.

215. "And that we should have no participation in those things, etc." On the gen. denoting participation after *adfinis*, see G. 374. Note 2.

217. **ne**: on *And.* 324.

218. **cognoscendi**: gerundive; "for learning (the character of)."

219. **meus est**: sc. *pater*.

220. With this vs. and 216 cf. the thought of Juvenal xiv, that men should set a good example to their sons.

225. **suarum rerum sat agitat**, "has enough to do (in dealing) with his own affairs."

226. Cf. *And.* 274.

227. **inpotens**, "without self-control," "headstrong," as in Hor. *Od.* 1. 37. 10 *quidlibet inpotens sperare.* **nobilis**, "conspicuous."

228. "Then as to what I am to give her, there is (merely the answer) 'oh! yes certainly.'" *recte* is the evasive reply given to Bacchis by Clitipho, because he is unwilling to say, *nil est.* **religio**: cf. *And.* 730 and 941.

229. **hoc mali**, "this misfortune," i. e. his relations with Bacchis. **non pridem**, "only recently." **neque etiam dum**, "and not yet in fact." The temp. *etiam* is reinforced by *dum* (= δή). See on *And.* 201.

ACT II. SCENE 2.

Clinia tells Clitipho of his doubts regarding the faithfulness of Antiphila, and is reassured by his friend. Presently Antiphila appears, accompanied by Dromo and Syrus.

231. **uenissent**: the subject is Antiphila and the two slaves, whose arrival is momentarily expected. **mulier**, "she," i. e. Antiphila.

232. See App.

235. **etiam caues**: *etiam* is additory, but the additory force is weakened to the point of being, for us, untranslatable except by a vocal stress upon the modified word. See Kirk in *A. J. P.* xviii. p. 32, d. Transl. "will you take care, etc." See *Phorm.* 542, *Ad.* 550, *And.* 849, and notes. **aliquis**: for emphasis; otherwise *quis* would be regular after *nē*. See G. 315. Note 1.

237. **pergin** = *pergisne?*

239. **hinc longule esse**, "that it is a bit of a way from here," i. e. to Antiphila's residence in Athens. For *longule* (dim. of *longe*) cf. Plaut. *Men.* 64, *Rud.* 266.

240. **conantur**: lit., "are making the attempt," i. e. to start (sc. *ire*),

"are getting under way." With the thought cf. *Eun.* 341; Hor. *Sat.* 1. 5. 13.

241. **eccum**: on *And.* 532.

ACT II. SCENE 3.

Syrus and Dromo arrive from Athens, the women being not far behind. The slaves are in conversation, as they enter the stage by the door on the spectator's right. Their talk is overheard by Clinia and Clitipho, who are not aware that Syrus has brought with him Bacchis also and all her train. Bacchis is Clitipho's mistress. Clinia mistakes the remarks of Syrus about Bacchis as though they referred to Antiphila, and is much distressed in consequence. Syrus reassures him, however, and outlines a plan to pass off Bacchis as Clinia's mistress, and to entrust Antiphila to the keeping of Clitipho's mother — an arrangement finally accepted by the young men.

242. **dum sermones caedimus**, "while we are carving sentences"; from the Gk. κόπτειν λόγους or ῥήματα, according to Priscian.

246. **illi**: i. e. Antiphila.

247. **relictas**: on *And.* 239. Cf. n. on 200.

249. **dum** strengthens the imv.; "be off at once." See G. 269.

251. **autem** is common in lively questions; "what in the world is troubling you?" See G. 484. Note 1. Cf. 1000; *Ad.* 185.

252. **uiden tu**, "you see surely, don't you?" The accusatives are subjects of *esse* (253), but are put first for emphasis.

253. **ei** is necessary, and has been adopted by editors in general since Faernus, though it is not in the MSS. It is the antecedent of *quam* and refers to Antiphila.

256. **sed eccos**: Syrus sees the two young men for the first time. Cf. n. on *And.* 532.

257. **interea loci**, "meantime," as in *Eun.* 126 and 255.

259. **propter quam**, "for whose sake." **minus obsequens**, "disobedient." Cf. *parum* in 334 and 924.

260. **quoius**: the gen. with *pudet* sometimes denotes the person *before whom*, or *in whose presence*, the shame is felt. Cf. *Hec.* 793, *Ad.* 683. See Roby 1328. **et miseret, qui**, etc., "and I am sorry that he who used to keep harping to me on the ways of these women warned me in vain, and that he was not able ever to get me away from her." **cantabat**: suggestive of constant and wearisome repetition; like Shakespeare's "still harping on my daughter." Cf. Gk. ὑμνεῖν, and Plaut. *Trin.* 287.

262. **faciam**: i. e. I will withdraw myself from her. **gratum**: here of the act that wins gratitude; "when it might have been gracious in me."

264. **amorem**: i. e. Antiphila. **atque**, "than"; see A. & G. 324. c.

266. Cf. n. on 574. **eāpse**: old form = *(eā)ipsā*; see on *Hec.* 778.

268. **suspicarier**: on *And.* 203 (*ludier*).

269. **huius**: i. e. Antiphila. Scan *huius*. **rerum**, "circumstances."

270. **antehac**: on *And.* 187.

271. **alterae**: colloquial for *alteri*, which might be taken to refer to Dromo, whereas the reference is to Bacchis. See on *And.* 608. Cf. *Phorm.* 928.

272. **quae namst altera**: Clitipho is taken by surprise. He is not aware that Bacchis is in the company.

273. **enarrem**, "I'd better finish telling"; subj. of obligation or propriety (see Elmer in *A. J. P.* xv. 317 ff.; *Class. Rev.* xii. p. 202). Bennett calls it subj. of determined resolution, "I'm bound to tell" (see B. *App.* 358. b.).

278. **foribus obdit pessulum**, "bolts the door." *pessulus* was a bolt which was fastened without the aid of a key. Cf. *Eun.* 603.

281. **est interuentum**, "we interrupted." **mulieri**, "her." Cf. n. on 231.

284. **ingenium**: acc. See on *And.* 377.

285. Cf. *And.* 75. **ipsam**, "Antiphila herself." **offendimus**, "we came upon," "we found."

287. **anuis**: gen. of the *-u* declension; contracted later into *anūs*.

288. **ornatam**: sc. *offendimus*. **ornantur sibi**, "dress to please themselves," i. e. not to please admirers.

289. **mala re**, "cunning device," such as rouge, paint, powder, etc. Cf. *Phorm.* 105–107. **interpolatam**, "beautified"; see App.

290–1. "Her hair was let fall in its abundance, and was tossed back carelessly around the head." **passus** (from *pando*) indicates that no attempt was made to bind up the hair — an idea assisted by *prolixe*, which suggests also that the hair was long and plentiful.

291. **pax**: an interjection, "enough"; cf. 717.

292. **ne . . . conicias**: in reality a final cl., implying an ellipsis, as in *And.* 704, 706, where see notes.

294. **pannis obsita**, "covered with rags"; cf. *Eun.* 236.

295. **inmunda**: nominative.

297. **hanc**: i. e. the *ancillula* in 293. **quam**: rel. **sordidatam**, "in mean attire." **horridam**, "unkempt," "untidy," with a refer. to *inmunda inluuie* in 295.

298. **hoc** takes up *hanc . . . horridam*, with a change in the constr. **dominam esse extra noxiam**, "that the mistress is beyond reproach," depends on *signum*.

299. **negleguntur**: i. e. by those *ad dominas qui adfectant uiam* (301). **internuntii**, "her go-betweens," i. e. those who do her errands; masc. instead of fem., because a class is referred to. The pl. is general, as in the words *eis, ancillas, dominas* in 300–301.

300. **disciplina**, "system," "regular way." **eis** : antec. of *qui* (301). **demunerarier** : on the subject of tips see Juv. iii. 183–189 ; Hor. *Sat.* 1. 9. 57 ; Plaut. *Asin.* 162 ff., *Men.* 541 ff.

302. **caue**: on *And.* 403.

302–3. **gratiam inire**, "curry favour"; cf. *Ad.* 914; n. on *Hec.* 795.

306. **opplet**, "fills," "suffuses."

308. **prae**: on *And.* 825.

309. **scibam**: on *And.* 38.

310. **uicissim** : said in allusion to Syrus' promised explanation; see 273–274. **altera**: cf. 272.

314. For the thought cf. Hor. *Sat.* 1. 9. 59–60 *nil sine magno uita labore dedit mortalibus.* Note the slave's grandiose manner.

315. **in mea uita**, "at the expense of my happiness"; lit. "on my life." Clitipho's life depends on his love, and it is on the latter that the experiment is to be tried by Syrus. **is quaesitum**, "are you going to seek?" Cf. n. on *And.* 134.

316. **ubi**, "(in a matter) where." **te fugerit**, "shall have eluded your caution," "shall have slipped your memory."

317. **quid illo facias**: addressed to Clinia. Cf. 333. See on *And.* 143.

318. **malum**: acc. of excl.; often used interjectionally in angry questions. Transl. "the plague on it!" "the mischief!" Cf. *Eun.* 780 ; *Phorm.* 723, 948 ; *Ad.* 544, 557. **ambages**, "long story," "rigmarole."

320. **multimodis** : on *And.* 939. **iniurius**, "unfair."

321. **potis es**: on *And.* 437.

322. **illi**: i. e. Bacchis. **effici**, "to be made up"; said of a sum of money.

323. **periclum**, "risk." **haud stulte sapis** : Syrus is speaking ironically; "there's no folly in *your* wisdom." For the oxymoron cf. n. on *And.* Prol. 17.

324. **contingere**, "happen"; often with dat. of pers.; here absol.

325. **haec**: sc. *pericula* (from 323). **illis** : i. e. the blessings as enumerated in 322.

326. **condicionum**: cf. n. on *And.* 79. Transl. "alternatives."

328. **copia**, "opportunity."

329. **eadem hac uia** refers to the *consilium* of 327.

332. **cedo** : on *And.* 150.

334. **haec**: sc. *amica.* **dedecori est parum**, "is not disgrace enough." For *parum* cf. 924, and *minus* in 259.

335. **eo**, "thither," i. e. *ad matrem.*

336. **uera causast**, "there is a good reason." **fabulae** : on *And.* 224.

340. **huic** : i. e. Bacchis. **dicam ut**, etc., "I'll tell her that she must, etc."

342. "That you may sleep quietly on whichever ear you please"; a proverbial expression signifying to rest in peace.

343. **quid ago**: deliberative; cf. n. on *And.* 315. **quod boni**: continued in 345. **dic modo**, "just tell me."

344. **uerum age modo**, "but do you just *do* (as I bid you)." **uoles**, "you will wish it," i. e. that my first suggestion had been carried out.

345. **datur**: the subject is *quod boni* (343). **nescias**, "you can't know," "you can't tell." The object is the disjunctive question in 347. For the potential cf. B. *App.* 366. *a.*

346. **istuc**: the thing Syrus has threatened to do (in 340). Syrus turns to go.

347. **eius** (obj. gen.) refers to *quod boni* (343).

348. **uerum . . est**: addressed to Clinia. **heus**: on *And.* 635.

349. **concaluit**: said aside. Clitipho's love for Bacchis has caused him to warm up to the point of consenting to Syrus' plan, although he fears the possible consequences of her being passed off as Clinia's mistress. The warmth of his affection has overcome the chill of fear.

350. "Presently you 'll tell me that this also fails to please you." Syrus pretends to feel irritation at being recalled. **hoc** = Syrus' return. **immo**, "on the contrary."

353. **te**: see App.

354. **istic**, "there," "in that matter." **mea res**, "my interests." **minor agatur**, "were less at stake."

355. **hic**, "here," "in this matter."

356. **huic homini**: on *And.* 310 (*hic*). For the thought cf. 949 f., *Phorm.* 219–220.

357. **ne utiquam**: on *And.* 330. **neclectu**: pred. dative. This form of the dat. is found also in Plautus, Lucretius, Cicero, Sallust, and Vergil. Another instance in this play occurs in 639 (*anu*), according to the reading of the Codex Bembinus; see Engelbrecht, *Studia Terent.*, p. 21, § 3. Cf. *Ad.* 63.

358. **istunc**: i. e. Clinia. **scilicet** = *scire licet*; cf. n. on 856.

359. **rediit**: on 113.

360. **necessus**: on *And.* 372. **merito te amo**, "I have good reason now to love you." This and *amo te* (*Phorm.* 54) are colloquial, and in reality mean nothing more than "I thank you." So *si me amas* = "if you please." The verb *love* is similarly employed by Shakespeare and Sheridan. Cf. *King Lear*, Act 4, Sc. 5: "*I'll love thee much*, let me unseal the letter," and *The Rivals*: "Let me bring him down at a long shot, a long shot, Sir Lucius, *if you love me.*" Cf. 404, 825; *Eun.* 186, *Ad.* 946.

361. **uerum illa ne quid titubet**, "but (see) that she makes no mistake." Understand either *uide* or *caue* before *ne*. Cf. Plaut. *Pseud.* 942 *at uide,*

ne titubes; Hor. *Ep.* 1. 13. 19 *uale : caue ne titubes mandataque frangas.* Cf. also *Heaut.* 369. **illa**: i. e. Bacchis.

362. **qui**, "how"; on *And.* 53.

363. **persuadere illi**, "induce her (to come with you)." **quos**, "what lovers!" That is, considering what wealthy and serious lovers she is wont to scorn.

365. **misere**, "piteously"; with *orantem* (366). **offendi**: on 285.

366. **arte**, "skilfully"; cf. *astu* (*Eun.* 924).

367. **inopia**, "through want of her," i. e. "through her refusal," "denial."

368. **eademque**: sc. *opera*; "and at the same time"; abl. of manner (Roby, 1237). **hoc**, "this" (i. e. her conduct toward the soldier), is subject of *esset*.

369. **sis** (= *si uis*), "if you please," is generally subjoined to an imv., though sometimes placed before it, as in *Ad.* 766. **quid ruas**, "make any rash move"; lit., "rush headlong at all." Clitipho is impetuous, and Syrus fears that he may upset everything by some imprudent act. Cf. n. on *Ad.* 319.

371. **inpotens**: on *And.* 879.

372. Syrus cautions Clitipho against the use of ambiguous phrases, side glances, sighs, hemmings, coughs, and smiles. These things will not escape the observation of his keen-sighted father (370).

373. **abstine**, "hold back," "keep to yourself," "suppress."

374. **tutimet** (= *tu-te-met*), "you yourself."

379. **saltem salutare**, "at least to say 'how do you do.'" See App.

380. **istic** (= *iste* + *ce* as *illic* = *ille* + *ce* often); the reference is to Clinia. Clitipho retires, leaving Clinia and Syrus to receive Bacchis and Antiphila.

ACT II. SCENE 4.

Bacchis discourses to Antiphila on the superior happiness of those women, who, like Antiphila, have made it a principle to be faithful to one lover. Subsequently Clinia is recognized by Antiphila, and an affectionate greeting takes place.

The contrast in character between the self-seeking and commonplace Bacchis, and the tender, self-denying Antiphila, is one of Terence's best strokes, and points to an important distinction in the social relations of the Greeks — the distinction between the class of *meretrices*, represented by Bacchis, and the *amica pro uxore*, or wife in all but the name, presented to us in the person of Antiphila. The future conduct and destiny of these two characters is already suggested in the manner of their first presentation to the audience.

381. **edepol**: on *And.* 229.

382. **isti**: not an old form of the gen., as claimed by Ritschl, but a nom.

in agreement with *mores*. See Engelbrecht, *Studia Terent.*, pp. 37–38. **formae**, "beauty." **mores**, "character."

384. **indicio**: pred. dat. Menander's original line is quoted by the scholiast of the Codex Bembinus: ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται.

386. **uostrarum**: occasionally for *uostrum*, as *nostrarum* for *nostrum* in *Eun.* 678. **uolgus**, "the common crowd (of lovers)." **quae ab se segregant**, "(those women, that is) who keep from them."

390. **alio**, "elsewhere," "to another."

391. **nisi si**, "unless indeed."

393. **uostrum**: by brachylogy for *uostrum moris*. The stock example is κόμαι χαρίτεσσιν ὁμοῖαι, "hair like (the hair of) the Graces." **ei . . . adplicant**: the pl. is natural in view of the indefinite or generalizing character of the rel. clause. *ei* = "lovers such as these."

394. **utrique ab utrisque**: the pl. because of *ei adplicant*. Hence the reference is to the two sets of lovers. The singular would signify two individual lovers, such as Clinia and Antiphila. Transl. "each by the other."

396. **nescio alias**, "I don't know about other women." Cf. 1038 *deos nescio.*

397. Cf. *And.* 627–628.

400. **tui**: the gen. with *careo* is not found elsewhere in Ter. The acc. occurs in *Eun.* 223. Cf. 869, where the gen. is found with a verb of fulness.

401. See on *And.* 245. **hocin . . . ingenium**: sc. *Antiphilae.*

402. **esse habitum**, "to have been esteemed"; hence, "so far as I have observed your father's reputation." **diu etiam**, "for a long time to come." The temp. *etiam* is reinforced by *diu*; see Kirk in *A. J. P.* xviii. p. 34. **duras dabit**: sc. *partis*; "he'll give you a hard rôle (to play)."

404. **amabo**, "pray!" "please!" Cf. n. on 360 and Ellis on Catullus, xxxii. 1.

408. **exoptatam**: on *And.* Prol. 20. See App.

409. **intro** refers to the house of Chremes, where dinner is waiting. The time is evening, and the feast of the Dionysia (162) has yet to be celebrated. In addition to Phania, a special guest (169), there are now in Chremes' house the following persons: Chremes, his wife Sostrata, his son Clitipho, Syrus, Bacchis, Antiphila, and Clinia, whose return has not yet been made known to his father, Menedemus.

ACT III. SCENE 1.

The scene begins with dawn of the morning that follows the first day of the play. Chremes comes to tell Menedemus of Clinia's return, and advises Menedemus not to allow Clinia to discover how eager he is to grant his son the fullest possible indulgence. Menedemus is partly influenced by this

advice, and Chremes departs, after having promised to hasten arrangements for an interview between father and son.

Although a night has elapsed since the action of the last scene, the play is continued without break, or if an interval occurs between the two acts it is brief and is filled up by simple music. Chremes enters the stage from the doorway of his house.

410. **luciscit hoc iam**, "it is beginning to grow light here now." *hoc* is nom.; cf. Palmer on Plaut. *Amph.* 543 *lucescit hoc iam.* Yet the verb is practically impers., like *aduesperascit, pluit,* and the like. Gray considers *hoc* acc. It is said with a sweep of the hand. Cf. Plaut. *Curc.* 182.

415. **quom**, "notwithstanding," "although"; see B. 309. **illi**: i. e. Clinia.

416. **quod**: restrictive, "so far as." It is an acc. of extent of space.

419. **senibus** = *amicis et aequalibus.*

420. The door of the house of Menedemus now opens and Menedemus himself steps upon the stage. The sentiment expressed in this vs. is much the same as that which the old man, Demea, utters in *Ad.* 545.

422. **diem**: χρόνος, i. e. "time," in general. **hominibus**: dative.

423. **augescit magis**: for the pleonasm cf. *Hec.* 337.

425. **magis**: final *s* is slurred twice in this vs. Cf. Introd. § 92.

429. **num**, which expects the answer, 'no,' indicates that Menedemus does not dare to hope for an answer in the affirmative; "you have not heard anything, have you?" **nam**: corroborative, "assuredly."

433. **etiam**: on *And.* 116.

435. **etiam adaucta**, "still further increased." *etiam* is intensive. See Kirk in *A. J. P.* xviii. p. 30.

436. **ut essem**, "how I was," i. e. how I longed for his return.

437. **istuc . . . consulis**: acc. of inner object, "you are adopting this plan." Transl. "this is the worst possible counsel (policy) that you are adopting with reference to yourself and him."

439. **non possum**, "I cannot," i. e. adopt harsh measures.

441. **nimia**: with both nouns. Menedemus is ever ready to go to extremes. Chremes is more even tempered and complacent.

442. **fraudem**: on *And.* 911. **ex illa**: sc. *re.*

446. **ingratiis**, "against her will." Chremes imagines that Bacchis is the object of Clinia's affection.

450. "How finely fitted out for destruction she is at this moment."

452. **satrapa**, "nabob"; used here, like the word *rex*, to signify a rich person. The governors of the provinces of the Persian Empire were persons of wealth. The Gk. is σατράπης. For the Latin ending cf. *poeta* from ποιητής, *trapessita* from τραπεζίτης.

454. **nedum tu possis**, "much less could you"; see G. 482. 5. R. 2. **sit**: on *And.* 282.

455. **sensi**, "I have felt it (to my sorrow)"; thus often in Plaut. and Ter. It is a stronger word than *uidi*, which Chremes might have used here.

456. **actum siet** : on *And.* 465.

457. **pytissando**: a Gk. word, πυτίζειν, "to spit." Bacchis tastes the wine but does not swallow it. For this habit cf. Juv. xi. 175. As Gk. ζ is generally represented in Latin by double *s*, the form *pytisando* of the MSS. is probably incorrect.

458. **quid** = *quantum*; see Fay in *Class. Rev.*, vol. xii. p. 297. **sic hoc**, "so so, this." Cf. 523, *Phorm.* 145, *And.* 804.

459. **pater** is suggestive of Bacchis' familiar manner; "old man," "old fellow." **aliud**: sc. *uinum*. **sodes**: on *And.* 85. **uide**, "provide."

460. **releui,** "I broached," i. e. removed the pitch with which the mouths of the wine-casks were closed as with a seal. Cf. Hor. *Od.* 3. 8. 9. ff. **serias**: smaller than the *dolia*; "jars."

461. **omnis sollicitos habuit**, "she (Bacchis) had everybody in a state of excitement."

462. **te**: abl.; see on *And.* 143.

467. **permagni re ferre**, "to be of very great importance."

468. **ut ne**, etc.: unusual after *rēferre* + genitive, but the force of *sic facere* is felt in what follows, making the sense = 'it's important to see to it that, etc.'

470. **ut des** denotes purpose, and follows *falli te sinas*; "let yourself be deceived by tricks through (the agency of) your little slave, that you may give it through any other person (rather than yourself)."

471. **techina** is the Latinized form of the Gk. τέχνη. For the *i* cf. n. on *And.* 451.

472. **illos**: i. e. the slaves. **ibi**, "there" = "at it." Cf. 983 and 1063.

473. **illo uostro**: i. e. Dromo. The verbs are plural because *Syrus cum illo uostro* = *Syrus et ille uoster.*

475. **talentum** = 60 *minae*; the *mina* = 100 *drachmae.*

476. **illud**: sc. *agitur.*

478. **tuom animum**, "your feelings"; explained by the two vss. following.

481. **fenestram**: we say "door," or "gateway." **nequitiem**: archaic for *nequitiam*; see on *Ad.* 267.

482. "And for you moreover how unpleasant would it be to live."

484–5. See App.

484. **quod . . . quomque**, "whatever"; tmesis.

486. **ipsum**: i. e. Clinia.

487. **dare denegaris**, "you will refuse to give to him"; a prediction substituted for a formal protasis. Cf. *Eun.* 252; Juv. iii. 100.

488. **qui**, "whereby." See on *And.* Prol. 6.

492. **qui**, "how"; on *And.* Prol. 6.

496. **facere**: sc. *uolo te.*

502. **continuo**, etc., "I'll be here directly." Cf. n. on *And.* 594. See App. **di uostram fidem**: on *And.* 716.

503. See on *And.* 245.

506. **nimio**: with *gaudio*, rather than (as an adv.) with *praepediti.* **aegritudine**: sc. *nimia.*

510. **domum**: i. e. of Menedemus. 511 **congruisse**: see App.

ACT III. SCENE 2.

Syrus comes out of Chremes' house, revolving in his mind a plan for getting money out of his master. Chremes, who overhears him as he talks to himself, imagines that he is plotting against Menedemus. Accordingly Chremes encourages the slave in his designs, in pursuance of the agreement already existing between himself and Menedemus. Syrus is ready enough to be thus encouraged, and chuckles to think how little Chremes appreciates the true situation.

512. **circumcursa**: Syrus addresses himself, or, possibly, the money which he imagines to be running away from him; cf. *fugitiuom argentum* (678). **tamen**: on *And.* 94.

513. **argentum**: i. e. which Syrus has promised Clitipho to secure for Bacchis. Cf. 329–330. **senem**: i. e. Chremes, from whom Syrus plans to obtain the money by a trick. Chremes thinks the word refers to Menedemus.

514. **hosce**: particularly the slaves Syrus and Dromo, whom Chremes had suspected of forming a plot to deceive Menedemus — a suspicion already communicated to Menedemus by Chremes (471–474).

515. **adulescentis**: i.e. Clinia. See App. **seruos**: i.e. Dromo. Chremes is endeavouring to account for the fact that Syrus is alone in the present plot, for according to 473 he and Dromo ought to be working together.

516. **prouincia**, "task"; more lit. "department." Cf. *Phorm.* 72.

517. **num nam**: cf. n. on *And.* 591.

518. **quid tu istic**: sc. *agis*; "what are you up to there?" **recte equidem**, "oh, I'm doing very well," "I'm all right"; said as though Chremes had asked after his health.

519. **tam mane**: on 67. **nil nimis**: sc. *bibi.*

520. **quod dici solet**, "as the saying is."

521. **aquilae senectus**: ἀετοῦ γῆρας; proverbial for a lusty, hearty old age. This, of course, is a compliment, though tinged with impertinence. **heia**: said deprecatingly, if not forbiddingly. **commoda**: said of one who observes the proprieties; "proper," "nice," "agreeable." Contrast 456–461 and note the slave's irony ('nerve'), which, however, is lost on Chremes.

522. **faceta**, "well-bred," "polite." **sane**, "no doubt," "certainly"; said in a half-hearted tone, if not with real irony.

523. **et quidem**, "and moreover." **forma luculenta**, "of superior beauty." **sic satis**, "quite so," "well enough."

524. "Oh! of course, not as women were in the olden time (*olim*), but as they are now-a-days, (she is) certainly handsome." The undercurrent of impertinence in the slave's talk would have amused the audience.

525. **hanc . . . deperit**, "is dying (of love) for her."

526. **aridum**, "stingy," lit. "dry"; cf. Plaut. *Aul.* 297 *pumex non aequest aridus quam hic est senex.*

527. **uicinum hunc**, "our neighbour here."

529. **quid ego ni sciam**, "of course, I am aware of it." For the separation of *quid . . . ni* cf. *Ad.* 662; Plaut. *Amph.* 434 *quid ego ni negem*? See n. on *And.* 315.

530. **hominem**: on *And.* 589 (*consilium*). **pistrino**: on *And.* 600.

531. **male**: intensive; cf. *Hec.* 337. Syrus is speaking aside.

532. **qui**: the antecedent is *seruolum* (530), i. e. Dromo.

533. For the subjunctives see on *And.* 793, *Phorm.* 297.

535. **inuitum**, "in spite of himself," "against his will."

536. **facta**: sc. *esse.* See on *And.* 239.

537. **in loco**, "at the right time." Cf. *Ad.* 216, 827, 994.

538. **quippe qui**, "in as much as." *qui* is the locative of the indef. pron., and is attached to *quippe* as an enclitic for the sake of emphasis. Cf. *at-qui*, *hercle qui*, *ecastor qui*, *edepol qui* in Plautus. The subject of *est* (539) is *id.* If *qui* were relative and subject of the verb, we should expect *sit* instead of *est.*

539. **id**: i. e. *eros fallere.*

540. **uel**: on *And.* 489.

542. **nisi**, etc., "only (I do know) he certainly gives me encouragement to feel better pleased (with my plan)"; for his plan cf. 512–513. For *nisi* cf. n. on *And.* 664.

543. **quid exspectat**, "what is he waiting for?" The refer. is to Dromo. **an dum**, etc., "is he waiting until, etc.?" **hic**: i. e. Clinia.

544. **quom**: causal. **ille**: i. e. Menedemus. **huius**: i. e. Bacchis, Clinia's supposed mistress.

545. **ad**, "in reference to," or ironically "for the benefit of." **fingit**: sc. Dromo.

549. **tanto melior**: sc. *es*; see on *And.* 702 (*fortis*). Chremes is ironical. **non est mentiri meum**, "it is not my fashion to lie," and therefore when I say that I am skilled in trickery, you should believe me. Cf. 782.

550. **dum**: intensive, as in 229 (see n.).

551. **quid**: not the object of *faciat* (552), as some editors make it, but the subject of *euenerit*. The object of *faciat* is easily supplied.

553. **non usus ueniet**, "there will be no need." See on 80. Cf. 556, 557.

554. **quo . . . senserim**, "because I have noticed him doing anything of the sort"; sc. *huius simile facere.* For *quo* see G. 541. Note 2.

555. **sed**: sc. *dico*; "but I say so." **si quid**: sc. *huius simile fecerit*; "in case he shall do anything of the kind." **ne quid**. sc. *suscenseas* or *grauius decernas.*

556. **ne**: on *And.* 324.

558. **istuc age**, "attend to your business," i. e. the task I have assigned to you. Chremes goes into his house.

559. **numquam . . . umquam**: on *And.* 178.

560. "And never (did I hear him) when I thought it was allowed me to play the rogue with greater freedom."

ACT III. SCENE 3.

Chremes comes out of his house, accompanied by Clitipho, who has been discovered by his father to be on intimate terms with Bacchis (Clinia's reputed sweetheart). This apparent treachery on Clitipho's part is the occasion of Chremes' indignation expressed in 562, and bids fair to reveal the truth which Syrus is anxious to keep secret. Accordingly Syrus comes to the rescue, unites with Chremes in rebuking Clitipho, and succeeds in having the latter removed from the scene of action (590). Syrus then explains to Chremes his plan to cheat Menedemus — a plan really intended to obtain money for Clitipho.

562. **quid**: sc. *est.*

564. **acta . . . est**: said aside; see on 456.

565. **illi**: i. e. Clinia.

566. **contumelia**: *ὕβρις*; stronger than *iniuria.*

568. **uel**: on 540.

570. **amantis**: see App. **animum**, etc., "they take serious notice of things which you would not think (they observe)."

571. **nil istius**, "nothing of the kind"; part. gen. Cf. 961.

572. **ut**: sc. *moneo*; or else the subj. is optative in character, and *ut* = *utinam.* See G. 261; A. & G. 442. *a.* **eorum**: i. e. Clinia and Bacchis.

573. **fert**, "suggests."

574. **de . . . coniecturam**, "I infer it from my own experience." Cf. 266; *And.* 512; *Ad.* 822.

575. **omniā**: See Introd. § 91.

576. **dignitas**, "his rank." **pudet**: sc. *me.*

577. **quod . . . credito**, "and be sure this is the case with him," i. e. with Clinia. Chremes means that Clinia is ashamed to show his affection for Bacchis when Clitipho is present.

578. **ut quomque**, etc., "howsoever and wheresoever there is need to humour him." Chremes' fondness for giving advice is well exemplified in 572–578.

579. Chremes now thinks that Syrus is upbraiding Clitipho for his intimacy with Bacchis, but Clitipho quite understands that Syrus fears a disclosure of the plot. Syrus' words accordingly have a double meaning. **haec**, etc., "is this the teaching I give you?" Syrus uses the language of a *paedagogus*.

580. **functu's officium**: on 66. Cf. *Phorm.* 282 and 413 n. **tace sodes**, "keep quiet, will you." Clitipho is irritated by Syrus' irony.

581. **recte sane** are the concluding words of Syrus' ironical remark in 580. **pudet me**, "I am ashamed," i. e. of my son's behaviour.

582. **perdis**: sc. *me.* **uerum**, "true."

584. Said aside. Syrus is in despair lest Chremes discover the plot.

585. **auscultare** (with dat.) = "to take the advice of," "be persuaded by."

588. **istac**: sc. *uia.* **istorsum**, "in that direction"; cf. *Eun.* 305 *quorsum.* **quouis**, "whither you will."

589. **eradicent**: on *And.* 761.

591. **censen uero** takes up Chremes' previous remark; "you think so, don't you?"

592. **quantum**: on *And.* 207.

595. **quid tu** serves to change the subject. Chremes now asks Syrus whether he has done anything about the matter discussed in the previous scene. See esp. 545–547.

597. **est**: sc. *mihi.* **quandam**: sc. *fallaciam.*

598. **ut**, "as." Transl. "but in the natural sequence of events."

599. **pessuma**, "very shrewd." **immo si scias**, "nay, if you did but know."

601. **huic**, "to her," i. e. to the *anus Corinthia.* **drachumarum** may be loosely rendered "francs." See App. The gen. is partitive with *mille* which is here a substantive. **haec**: i. e. Bacchis. **mutuom**, "as a loan."

602. **ea**: i. e. the *anus Corinthia.* **filiam**: i. e. Antiphila.

603. **ea**: sc. *filia.* **huic**: i. e. Bacchis. **arraboni**, "as security"; pred. dat. Cf. Plaut. *Most.* 918 *quod isti dedimus arraboni.*

604. **hanc**: i. e. Antiphila. **adduxit**: sc. *Bacchis.* **ea quae est**, etc., "the one who is," etc., explains *hanc.* We should expect *eam.* As it is, the sentence is parenthetical, "she it is who," etc.

605. **id**, "that sum of money." **illam** (i. e. Antiphila); object of *daturam.* **illi**: i. e. Clinia.

606. **post**: i. e. after she has received the money. **daturam**: sc. *se* (i. e. Bacchis). **mille**: substantive, as in 601. **nummum** (= *num-*

morum); equivalent to *drachumarum*. Cf. 601. The sum, which equals ten *minae*, is not large in consideration of the security offered; for the price of an ordinary slave might be anywhere between twenty and sixty *minae*. See *Ad.* 191. **et possit quidem**: sc. *effici*; "and this could be done, could it?" The change from MSS. *poscit* seems unnecessary; "and she demands (so big a sum), does she?"

609. **in ea**, "in her," i. e. in her purchase from Bacchis. Her wealthy relatives would pay a large ransom for her.

611. **optata loquere** (= *loqueris*); "well said," more lit. "you say just what I wanted." Syrus is not pleased. He makes a counter-stroke by telling Chremes that he looks for a refusal from Menedemus. Chremes is puzzled accordingly, and our inference is that Syrus means to get the money from Chremes himself.

612. **non opus est**: the subj. might be expected; see on *And.* 282.

613. **mắnĕ mắné**: the first iambic word is shortened in its final syllable, owing to the position of its accent. Cf. 977.

ACT III. SCENE 4. [IV. 1.]

Sostrata, wife of Chremes, comes out of Chremes' house. In her company is the old nurse. Sostrata is greatly excited because she thinks she has recognized a certain ring worn by Antiphila. This is the beginning of the ἀναγνώρισις, *dénouement*. If the ring is the same as that which she once ordered to be placed with her infant daughter when the latter was 'exposed,' then Antiphila is that daughter. For the use of a ring to effect a recognition (a common dramatic device) cf. the *Curculio* and the *Epidicus* of Plautus.

616. **ilico** modifies *dixi*. The nurse declares that she recognized the ring the instant it was brought to her notice.

617. **ut**: sc. *uide*, and cf. n. on 572 (*ut*). Transl. "but be sure that you have sufficiently examined it now."

620. **non temere est**, "it's not by accident," "it's not for nothing." Cf. *Eun.* 291.

621. **ne**: on *And.* 324.

623. **edictum**: Chremes had ordered his infant daughter to be 'exposed.'

625. **haec purgatio**, "this attempt at justification," "this apology." Syrus says in effect, '*qui s'excuse s'accuse.*'

627. **nolle**: sc. *te*. **tolli**: on *And.* 219, 401.

628. **domna**: abl. Chremes' newly found daughter would be a new mistress for Syrus; to her father she would be a dead loss, as he would be obliged to support her and provide her with a dowry at her marriage. **damno**: notice the alliteration, paronomasia, chiastic arrangement, and the oxymoron in the use of *damno auctus* here. Syrus is speaking aside.

632. **equidem** emphasizes *id* not *ego*; "of that in fact I am quite sure."

635. **interemptam**: sc. *esse*; transl. "she (the child) ought to have been put to death." See on *And.* 239. Cf. *Heaut.* 200, 247, 536.

636. **simulare** and **dare** are governed by *oportuit.* **reapse**, "in reality," is contrasted with *uerbis.*

638. **quod uoluisti** furnishes the subject of *prospectumst.*

639. This vs. and the next explain more or less ironically what is in Chremes' mind as he gives utterance to vs. 638. Transl. "why, it's quite obvious that your daughter was handed over to the mercy of that old woman, that for anything you cared she might make her living (as a courtesan) or be openly sold (as a slave)."

642. **sciunt**: pregnant; "know," and so "have a care for." Cf. *Ad.* 503 *noscere.*

643. "Whether a thing is better or worse, whether it be advantageous or the reverse, they see naught but their own desires." The asyndeton is characteristic of everyday speech.

644. **uincor**, "I am convinced." Cf. *Phorm.* 501.

645. "In proportion as your mind is more serious [because of your age] (than mine), to that extent be the more considerate." See App.

646. "That there may be some protection for my foolishness in your (sense of) justice."

647. **scilicet**: cf. n. on *And.* 950.

650. **religiosae**, "full of scruples." See on 228. **illi**: sc. *anui.*

652. **expers partis . . . de**, "without a share in." Sostrata's weakness consisted in too scrupulous a regard for the sentiment prevalent among the Greeks that no child should be wholly deprived of its right to an inheritance.

658. **nisi**: see on *And.* 664.

659. **si potis est reperiri**: on *And.* 437; "if it can be ascertained." **interii**: the discovery that Antiphila is Chremes' daughter is an insuperable obstacle to the success of Syrus' plans, since she can no longer be held as security for a debt, now that she is known to be an Attic citizen. Cf. *Ad.* 193. **spei**: a monosyllable. See Engelbrecht, *Studia Terent.*, p. 15.

660. **nostra est**, "she belongs to our family." **illa**: i. e. the *anus Corinthia*; see 629.

661. **olim**, "at the time"; see on 443.

662. **Philterae**: dat., through attraction to *mulieri.*

663. **mirum ni**: on *And.* 598.

665. **ut olim**: sc. *fuisti.* **in**, "in the matter of." **tollendo**: on *And.* 219.

667. **ita . . . fert . . . ut**, "the circumstances incline me to." **minus**: sc. *cupiui.*

ACT III. SCENE 5. [IV. 2.]

668. Syrus, who has been watching Sostrata intently ever since her appearance on the stage, now opens his soliloquy with a repetition of the very words with which *she* had opened the previous scene.

669. **in angustum**, "into a narrow pass." Cf. Plaut. *Mil.* 218–30 for an elaborate instance of military metaphor. **oppido**: on *Ad.* 322.

670. "Unless I hit upon something to prevent the old man from finding out that this (Bacchis) is his son's mistress."

671. "As for being hopeful about the money or thinking that I might trick him, there is nothing in it." Cf. n. on *And.* 395.

672. **latere tecto**, "with my ribs covered," i. e. "with my skin intact." The reference is to a possible flogging. The phrase is also a military one and may be taken as continuing the metaphor in 669. Hence we might render, "with my flank well covered (protected)," or "without exposing my flank."

673. **bolum**: a throw with a casting-net, *βόλος*; then the thing caught, as *βόλος ἰχθύων* = "a draught of fishes" (Æsch. *Persae*, 424). Hence a "haul" in a metaphorical sense, "piece of luck," "choice morsel." **tantum**: with *bolum*. **desubito**: cf. *Hec.* 518, 554 *derepente*.

675. **possiet**: on *And.* 234 (*siet*).

677. **non potest**: impers.; "it won't do." **immo optume**, "nay, capital!" **euge**: on *And.* 345. **optumam**: sc. *rationem*.

678. **ad me**: with *retraham*. **tamen**: on *And.* 94.

ACT III. SCENE 6. [IV. 3.]

Clinia has heard that Antiphila is the long-lost daughter of Chremes, and he enters the stage in a state of wild excitement and delight at the prospect of a speedy union with her, and of a reconciliation with his father, Menedemus. But Syrus curbs his ecstasy, and makes certain unwelcome suggestions which promise to retard his marriage.

681. **frugalior**: comparative of *frugi*; "more exemplary."

683. **ex sententia tua**, "according to your desire," "to your liking." For *ex* = "in accordance with", cf. 765; *Ad.* 371, 420; *Hec.* 872; *Phorm.* 256; Plaut. *Capt.* 997 *ex suis uirtutibus*; and the expressions *ex more, ex lege, ex tuis uerbis, ex usu suo*, etc.

685. **aeque commode**, "quite so conveniently."

690. **ne quid**: sc. *resciscat*. **amica**: i. e. Bacchis. **senex**: i. e. Chremes.

692. **fer me**, "bear with me." Cf. *Hec.* 610.

693. Cf. n. on *And.* 961. **apti** = *adepti*. **sumo** = *consumo*, "spend," "waste."

694. **hoc . . . agis**: on *And.* 186.

702. **quid ais**: on *And.* 137. Clinia's astonishment is profound.

703. **illam**: i. e. Antiphila. **hanc**: i. e. Bacchis.

704. Said in bitter irony.

706. **recta uia**: on *And.* 600.

707. **ēs**: thus often in Plaut. and Ter., but in the class. period regularly *ĕs*. **illum**: i. e. Clitipho. **satin**: on *And.* 749.

708. See App.

709. **hic**, "here," i. e. on this plan. **me ecfero**, "I plume myself."

711. **ambos**: this is not exact, for Menedemus will not be deceived, except through Chremes later on (849 ff.). **quom**, "although."

712. **istam**: i. e. Bacchis. **gnati**: i. e. Clitipho.

713. It is necessary to the realization of Clinia's hopes that Chremes should learn the truth regarding Bacchis.

714. **hanc**: i. e. Bacchis. **filiam**: i. e. Antiphila.

715. **fors**: on *And.* 957. See App. **quid me fiat**: on *And.* 143. **illi**: i. e. Clitipho.

716. **malum**: on 318. **aetatem**, "for a life-time"; acc. of duration. Cf. *Hec.* 747, *Eun.* 734. **id adsimularier**, "that this pretence be kept up," viz., that Bacchis belongs to Clinia. For the form see on *And.* 203.

717. **pax**: on 291.

718. **tantum sat habes**, "do you think that enough?" **pater**, "his father."

719. **quid . . . ruat**, "what if the sky should fall?" The Gk. was *τί εἰ οὐρανὸς ἐκπέσοι*. Such a contingency would be ruinous indeed, but is so unlikely that to take it into one's calculations is to be guilty of an absurdity.

722. **traducatur**: i. e. from the house of Chremes to that of Menedemus.

ACT III. SCENE 7. [IV. 4.]

As Bacchis comes out of the house of Chremes, in conversation with her maid Phrygia, she gives expression to her impatience at the fact that Syrus has not yet obtained for her the ten minae which had been promised to her the day before. She threatens to leave him in the lurch by deserting Clitipho and transferring herself to the house of a certain soldier dwelling hard by. Syrus is alarmed, but by renewed assurances regarding the ten minae succeeds in inducing Bacchis to abandon her threat. He persuades her also to remove with her attendants to the house of Menedemus, and thus to further his designs on Chremes.

723. **Syri promissa induxerunt** = *Syrus promissis induxit.*

724. **decem minas** is explanatory of *promissa*, and has been attracted out of the nom. case into that of the rel. pron. (inverse attraction). Cf. *Eun.* 653. For the opposite idiom cf. n. on 87.

727. **animi**: locative (with *pendebit*). Cf. *Ad.* 610.

728. **tergo poenas pendet**: Syrus would get a flogging, and thus Bacchis would be avenged. *pendet* is said with a punning reference to *pendebit*.

729. **scite**: ironical; "neatly," "nicely." Clinia and Syrus have overheard the words of Bacchis, but she is not aware of it.

730. **commouebo**: on *And.* 864.

731. Said in a loud voice, that Clinia and Syrus may hear her.

732. **Charini**, "(as that) of Charinus." **fundo**: i. e. the farm of Chremes.

733. **curriculo**: abl. of manner, without an attribute; "at full speed." **percurre**, "cut across." **miles**: mentioned in 365. **Dionysia**: on 162.

734. **quid inceptat**, "what is she up to?" **adseruari**, "that I am kept under close watch."

735. **uerba . . . daturam esse**, "that I will give these fellows the slip." Cf. n. on *And.* 211.

736. **mánĕ, mănḗ**: on 613. Syrus is alarmed. **istam**, "that girl," i. e. Phrygia.

737. **iubĕ**: on *And.* 403. **i**: addressed to Phrygia.

738. **atqui**, "and in fact," is used in adding a thought confirmatory of a preceding one — here of *est paratum.* **num ego insto**, "am I pressing (for payment)?" **at scin quid**: sc. *quid sit tibi faciendum.*

741. **quam inludas**: on *And.* 758. **temere**: on 620.

742. Bacchis says, "have I business with you still in this matter?" For *etiam*, see Kirk in *A. J. P.* vol. xviii. p. 27. **tuom**: Syrus very subserviently replies that he is only giving back to her what is really her own. Upon this Bacchis consents to enter the house of Menedemus, and Clinia points out the way.

743. **eatur**, "let a start be made (then)," "let us go."

745. **quae**, etc.: i. e. the *aurum* and *uestem* of 248.

746. **senex** is Chremes, not Menedemus. The departure of the women will appear at first to be a gain, but in the end will cost Chremes more money, if Syrus succeeds in his little trick. **harunc** = *harum* + *ce.*

748. Note the oxymoron, and cf. *Eun.* 722. **mutum**: sc. *me esse.* The stage is now left empty, for Syrus goes with Dromo into the house of Chremes to bring over the retinue of Bacchis to the house of Menedemus. Clinia has entered his father's house for the first time since the play began.

ACT IV. SCENE 1. [IV. 5.]

Chremes, who still thinks that Bacchis is Clinia's mistress, is full of compassion for Menedemus, upon whom now so heavy a burden has been laid as the support of Bacchis and her numerous attendants. It is now that Syrus makes his master-stroke. In telling Chremes the truth about Bacchis and Clitipho he leads the old man to believe that Clinia has thus represented

the case to Menedemus, in order to make it possible for him (Clinia) to ask the hand of Antiphila in marriage, and in order that, through the betrothal to himself of Chremes' daughter, he may obtain from his father a sum of money ostensibly to defray the expenses of the wedding. This money, however, would (presumably) be given by Clinia to Bacchis. But Chremes, as Syrus suspects, refuses to be a party to any such scheme. Syrus must play his tricks upon Menedemus without making Chremes in any way responsible for the consequences. Syrus thereupon suggests that Chremes should at least requite Bacchis for the loss of her attendant, Antiphila, and pay to her the ten minae for which Antiphila had been given to her as security by the *anus Corinthia*. See Syrus' story as related in 600 ff. To this arrangement Chremes at last agrees. He even sends the money by Clitipho in order to assist Clinia in keeping up his supposed pretence. Thus Chremes, in aiding, as he imagines, the deception of Menedemus, is himself the real dupe, and Syrus' success is complete.

749–750. **Menedemi uicem miseret me**, "I am sorry now (lit. "in my turn") for Menedemus." Chremes has had his turn at entertaining Bacchis, and can now well appreciate the situation in which Menedemus has just been placed. *uicem* is less common in this sense than *in-uicem* or *inuicem*. Cf. Liv. 1, 9, 15. Some editors regard *uicem* here as the acc. object of *miseret me* (= *miseror*), i. e. "I pity the lot (fate) of M." *uicem* may be an adv. acc., i. e. a preposition postpositive (= "on account of") with the gen. case.

751. See on *And.* 245. **alere**: on *And.* 870. Cf. *Eun.* 209, 644. **familia**: cf. *Ad.* 89, 910. The slaves are always included.

757. **eccum**: on *And.* 532.

759. "You appear already to have had some dealings or other with the old man," i. e. with Menedemus. This remark is evoked by the apparent eagerness of Syrus to see Chremes (757), as well as by the fact that Clinia and Bacchis have suddenly departed from Chremes' house and taken up their abode with Menedemus. Chremes fails as usual to hit the nail on the head.

760. **de illo quod dudum**, "(you mean) about that matter which a while ago (we were talking of)?" These words refer directly to 545, to which allusion was made also in 595–6. **dictum factum reddidi**, "I accomplished it at once", more lit., "I rendered it no sooner said than done." Cf. n. on *And.* 381. Syrus hints that he has worked some trick on Menedemus, but refrains from saying what the trick is.

763. **ac lubens**, "and that with pleasure." Cf. n. on *And.* 337 (*ac*); *Ad.* 887, 896.

764. **scite**: on 729. The full significance of Syrus' remark is not perceived by Chremes.

765. **uah**: on *And.* 589. **ex sententia**: on 683.

766. **non hercle uero**: sc. *glorior*; "there's no boasting about it, I assure you." **uerum dico**, "it's the truth I'm telling."

770. **probe**, "capital!" **dic sodes**: "say it (again), if you please." Syrus pretends not quite to have heard the word of approval. **nimium, inquam**, "it's too good, I say."

773. **conplacitam**: on *And.* 645.

774. **cupere**: sc. *se.* **modone quae inuentast**, "(do you mean) the girl who was recently discovered?"

775. **posci**, "that she be demanded in marriage." Cf. 846, f.

776. **prorsum**, "wholly," "absolutely"; hence (with *nihil*), "nothing at all."

778. **qui**: abl. of the means. The antec. is *argentum* (777). Cf. 855. See introductory note to this scene.

779. **despondeo**: on *And.* 102.

780. **homini**: the aposiopesis is noteworthy.

783. **istaec tua**, "those schemes of yours."

784. "Can I, possibly, betroth her to a man to whom I do not intend to give her (in marriage)?" The question indicates surprise and indignation. Cf. *Phorm.* 304, 955; *Eun.* 771. See on *And.* 263. *-ne* is not always found in such questions (cf. *Phorm.* 669, *Heaut.* 1050) — which would seem to show that the particle in itself is non-interrog. (cf. Warren in *A. J. P.* II. 5).

786. **hoc**: object of *coepi.* **dudum**: i. e. in 530–50.

787. **eo**, "on this account." **istuc**, "what you say."

788. **aequi bonique facio**, "I acquiesce in." The phrase *aequi bonique* is colloquial. It appears also in Ovid, Cicero's letters, and Livy. The case is locative, as in *tanti*, *quanti* and the like, and expresses price or valuation.

790–791. **illud quod tibi dixi**: i. e. in 600–6.

791. **ista**: i. e. Antiphila.

792. **illi**: i. e. Bacchis.

793. **quid mea**: on *Eun.* 849. **datumst**: sc. *argentum.*

794. **illa**: i. e. the *anus Corinthia.* Transl. "could she pledge my daughter without my consent?"

796. The proverb is given by Cicero (*De Off.* I. § 33) as follows: *summum ius summa iniuria*, with the comment, *factum est iam tritum sermone prouerbium.*

797. **haud faciam**, "I'll not do that"; with a reference to *illuc confugies*, etc. (793). Hence the words are equivalent to "I'll pay the money." **si licet**: i. e. to make such excuses.

798. "Every body considers you to be in possession of a splendid and well improved property." See App.

799. **deferam**: sc. *argentum.*

802. **magis ueri simile**, "more natural."

803. The double meaning in this verse would be apparent to the audience, though not to Chremes. 804. **ipse adeo**: on *And.* 415.

ACT IV. SCENE 2. [IV. 6.]

While Chremes is in the house, getting the money, Clitipho returns from his walk, on which he had been sent at 589. He is still angry with Syrus, whose schemes have excluded him from the society of his mistress. But he is quickly appeased on hearing that the money for Bacchis is at hand.

806. **quam** = *si eam.* **uel**, "for example." **deambulatio**: on *Ad.* 766.

807. **quam**: with *dedit*; "how it has reduced me to utter weariness, though (in itself) far from fatiguing."

808. **denuo**, "again," "a second time."

810. **ut** = *utinam*; see A. & G. 442. *a.* **quantumst** emphasizes *omnes*; "all, as many as exist," "all the gods and goddesses together."

811. **perduint**: on *And.* 666. The form was archaic even in Terence's time, and confined mostly to this curse.

812. **comminiscere**: pres. indic. 2nd sing.

813. **ubi**: for *quibus* (= *ut eis*) referring back to *res.* **excarnufices**, "torture"; a word made up here for effect. **ibin**: i. e. *ibisne*, "away!"

815. **uellem . . . factum**, "I would it had been so." Cf. n. on 82; *Phorm.* 787. **meritu's** = *meritus es.*

817. **quod . . . fui**, "which I was just now intending to give you," but no longer intend so to do.

818. **adisti mihi manum**, "you imposed upon me," "you made sport of me." *adire manum* is not unfrequently found in Plautus in the sense of "to deceive." Cf. Plaut. *Aul.* 376 (378) *ita illis impuris omnibus adii manum*, and Wagner's note.

825. **deamo te**: on 360.

826. **caue**, etc., "don't be at all surprised as to why this happens." **admirātŭs sis**: for the scansion see Introd. §§ 92, 93.

827. **obsecundato**, "humour him." Cf. *Ad.* 994. **in loco**: on 537.

ACT IV. SCENE 3. [IV. 7.]

Chremes returns with the money, and hands it to the astonished Clitipho.

829. **hic**: adv., with *ubi.* **eccum me**: on *And.* 532.

830. **pleraque omnia**: on *And.* 55 (*plerique omnes*).

831. **lapis**: cf. Shaks. *Jul. Cæs.* 1. 1. 40: 'you blocks, you stones, you worse than senseless things.'

832. **quin accipis**: on *And.* 45. **cedo sane**, "let me have it, by all means." See on *And.* 150. **ocius**: on *And.* 724.

833. **dum**: on *And.* 329. **opperibere**: fut. indic. = an abrupt imv.

836. **pro alimentis**, "for her maintenance," "keep."

837. **ornamentis**: dative; "for her outfit," i. e. for clothes and ornaments. **alterae**: sc. *decem minae*; "a second sum (of ten minae)."

838. **haec**: nom. pl. fem. (sc. *uiginti minae*); subject of *adposcunt*. See on *And.* 328. **dotis**, "by way of dowry." Cf. with this appositional gen. the pred. dat. in 942. **talenta duo**: cf. 940; see on *And.* 101.

839. **moribus**, "in conformity with custom."

840. **relictis rebus**, "to the neglect of my business"; cf. *And.* 412.

841. **aliquis**: i. e. some one to whom he may give his daughter in marriage — a son-in-law.

ACT IV. SCENE 4. [IV. 8.]

Clinia has informed Menedemus that Bacchis is Clitipho's mistress, and that he himself desires to marry Antiphila. Menedemus comes out of his house, full of joy at his son's return and reformation. He asks Chremes to bestow his daughter upon Clinia. Chremes, however, tells Menedemus that he has been imposed upon. The latter is finally persuaded, but prefers to be duped rather than run the risk for the second time of losing his son. Accordingly Chremes complies with his request, and promises Antiphila in marriage.

842–843. Menedemus, as he comes out, turns and speaks to Clinia, who is within.

844. **resipisse**, "have recovered your senses." See on *And.* 698.

845. **quod**: on 416.

849. **dictum**: i. e. in 470–5 and 495–7.

850. **ut**, "how"; the cl. is a dependent question explanatory of *quid*; or else a final cl. depending on *fallacia*, that is, a trick put in operation that money may be obtained.

855. **qui**, "wherewith." Cf. 778. See on *And.* Prol. 6.

857. **datum iri** (sc. *id*) depends on *scilicet*; see on 358. Cf. 892–3.

861. **illi**: Terentian usage prefers the acc. of the person indulged; cf. 988, *Eun.* 222.

862. **inceptumst**, "I have begun to do it." **perpetuo**, "to the end."

863. **dic conuenisse**: sc. *me*, "say that you met me." **egisse te**, "that you settled (with me)."

865. **placere**: sc. *mihi*. **etiam** is purely additory = "also," and goes with *dicito* in 866. See Kirk in *A. J. P.* xviii. p. 31. c. and pp. 36, 37.

866. **quoque**: with *desponsam*; "that she has even been betrothed."

868. **ne tu propediem**, "in good truth you, at an early date."

869. **istius obsaturabere**, "you'll have your fill of him." For the gen. cf. n. on 400.

872. **quid . . . uoles**: *quid* is adverbial; "if you shall want me at all." **sane uolo**, "indeed I do want you," i. e. I shall want you; pres. for fut., as often. As the two old men enter their respective houses, the stage is left

empty as at 748. Since the same two old men reappear as the sole interlocutors in the next scene, it follows that an interval of time must elapse before Act V. This interval probably was filled up by the *tibicen*; cf. Plaut. *Pseud.* 573 b, *tibicen uos interea hic delectauerit.*

ACT V. SCENE 1.

Menedemus has discovered, beyond possibility of doubt, that Bacchis is Clitipho's mistress, and he is now jubilant over the fact that Chremes is in reality a greater dupe than himself. Chremes appears and is reluctantly convinced of the truth. In consequence he becomes very angry, for which Menedemus rebukes him in terms similar to those which Chremes had once addressed to Menedemus. However, Chremes promises Antiphila to Clinia, and vows vengeance on Syrus — which he does not execute.

874. **non tam**, "not so very."

875. **praemonstrator**, "director."

877. **dicta**: substantive; "proverbial sayings," "epithets." **caudex**, "log." **stipes**, "stock." **asinus**: cf. *Ad.* 935. **plumbeus**, "dunderhead."

878. **potest**: sc. *conuenire.* Chremes' folly passes description.

879. As Chremes steps out of his house he turns and exhorts his wife to cease her endless thanksgiving to the gods. **ohe**, "enough!" Cf. Hor. Sat. 1. 5. 12 *ohe iam satis est!* **obtundere**: on *And.* 348.

882. **illic**: i. e. in the house of Menedemus, where Syrus and Clitipho had gone, at vs. 833, to carry the money to Bacchis. **cessat**: Chremes thinks they should have returned ere this, considering the promise made in 834.

884. **quae dixi**, "my message," i. e. Chremes' consent to the marriage, which was not given in good faith because of Clinia's supposed intimacy with Bacchis. See 865.

885. **adeo . . . quasi**, "exactly as," "just as"; cf. *Ad.* 739 *ita . . . quasi*, and note.

887. **fingit**: i. e. Syrus not only invents tricks, but fashions also the very looks of people: makes them appear glad, when they are not. **scelus**: on *And.* 317.

888–889. **idem . . . mentem**: ironical.

889. **ueterator**: on *And.* 457. Syrus is "an old hand" at cunning of all sorts, and the fact is a source of great satisfaction to Chremes, so long as the slave's clever tricks are not played upon his master.

889–890. **magis . . . esse**, "you 'd think that to be the fact still more, if you were more fully informed."

892. **iniecisse . . . Dromonem** depends on *scilicet*; cf. n. on 358, 856. **uerba**, "hints."

894. **nil prorsum**, "nothing of the sort," "not a bit of it."

895. **magis unum etiam instare**: sc. *filium*; "rather (I say) that the one point on which he did not cease to lay stress was." *etiam* is surely temporal here, not additory, though Kirk, in *A. J. P.* xviii. p. 29, seems to make it the latter.

897. **qui**, "inasmuch as you." Cf. n. on *Ad.* 197.

898–899. "But that same Syrus also has (so) skilfully moulded your son (i. e. shaped his conduct) that there cannot exist even a very slight suspicion that this woman is Clinia's mistress." Menedemus rubs it in. *finxit* is used with sly reference to *uoltus fingit* (887). The whole is very ironical.

899. **paululum**: used adv. with *subolat*, which is of the 3rd conjugation and a collateral form of *suboleo*; cf. *Phorm.* 474.

900. **quid agit**: spoken aside.

901. **uah**, "bah!" Cf. n. on *And.* 589.

904. **dictum factum**: adverbial; "instantly"; see on *And.* 381.

907. **quid ni**: on *And.* 315.

909. **familia**, "property," "supplies," *οὐσία* = *res familiaris*. Chremes ironically exaggerates in order to show his thorough appreciation of Bacchis' character.

910. **amico**: i. e. Clinia. Menedemus continues to rub it in.

911. **amicae**: sc. *operam dat*; a grim jest on the part of Chremes, who is now convinced that Bacchis belongs to Clitipho, not to Clinia. **si dat**: sc. *operam amicae.* Menedemus pretends that he is not sure of the actual situation.

913. The aposiopesis has more force than any words. Cf. *Eun.* 479.

914. **quo**, "in order that." Menedemus is ironical, and greatly enjoys the situation.

916. "How many circumstances gave me an opportunity of detecting the truth."

918. **inultum . . . ferent**: on *And.* 610.

920. **prae**: on *And.* 825.

921. **apud me**: on *And.* 408 and 622. **tene istuc loqui**, "(to think) that you should say that!" i. e. *you* who have preached self-control to others.

923. **foris**: lit. "out of doors," i. e. "where your neighbours are concerned," "in all matters but your own."

924. **fecisse parum**, "had neglected to do"; cf. n. on 259 (*minus obsequens*).

925. Menedemus now gives back to Chremes the latter's own advice. See 153–156.

928. **potius malo**: on *And.* 427. Probably *malo* is parenthetical; its position (after *abeat*) supports this view. **quouis gentium**, "anywhere in the world"; see on *Ad.* 540, *Phorm.* 1033.

930. **illi**: i. e. Clitipho. **sumptibus**: probably dat.; see *Eun.* 1076.

931. "For me matters will come that way to the mattock in actual fact"; i. e. I shall be obliged to go to digging for a livelihood. Cf. n. on 113; *Phorm.* 686.

933. **ignosces**: sc. *ei*, i. e. Clitipho.

934. **et id ingratum**, "and that without thanks (from him)." Cf. n. on 262.

938. Chremes' silence is due to a thought on which he is pondering and to which he gives expression in 940–943.

939. Menedemus mistakenly supposes that the amount of the dowry is troubling Chremes. **si minus**: sc. *dixeris*. *minus* = "less than is customary."

940. **duo talenta**: on 838. Cf. n. on *And.* 101.

941. **ita**, "as follows"; explained in 942. **dictu**: supine; rare as an abl. with *opus est*.

942. **omniā**: on 575. **doti**: on 838 (*dotis*). **illi**: i. e. to Antiphila.

943. **illum**: i. e. Clitipho.

944. **uero**, "in reality"; with a reference to *simulato*.

946. **diffluit**: the metaphor is from a river that overflows its banks. **retundam**, "repress." **redigam**: sc. *eo*; "reduce to such a pass." Cf. *Eun.* 690.

947. **gerere mihi morem**, "to please myself," "to have my own way." See on *And.* 641.

948. **accersat**: on *And.* 546. **paret**: sc. Clinia. Menedemus goes into his house to give Chremes' message to Clinia.

949. **hic**: i. e. Clitipho. **liberos**: antithetical to *Syrum* (950) who is not "free." **est aequom**: sc. *confutari*. **dictis confutabitur**, "shall be repressed with a scolding." Cf. *Phorm.* 477. *confutare* is lit., "to keep (boiling water) from running over," and here is suited to the metaphor already employed by Chremes in the word *diffluit* (946).

950. **egone**, "I for my part," "I in sooth"; see on *And.* 478, 245. **exornatum dabo**: on *And.* 683. For the meaning of *exornatum* here, cf. *Ad.* 176.

951. **depexum**, "combed down," "curried," hence "flogged." Cf. Plaut. *Capt.* 896 *fusti pectito*.

952. "Who thinks of me as a subject for his derision and as a source for his amusement."

953. **uiduae mulieri**, "an unprotected woman," i. e. a woman without a legal protector, whether husband or other male guardian; the reference is usually to the former, but *uidua* does not necessarily imply widowhood.

ACT V. SCENE 2.

Menedemus returns from his house in company with Clitipho and Syrus, who have just learned from him of Chremes' determination to disinherit his

son. Chremes justifies himself, on the ground that he is acting for Clitipho's good. Syrus puts in a word of protest, but is snubbed for his pains.

955. **de me**: with *animum patris*; "the feelings of a father with regard to me."

957. **hoc**: i. e. Chremes' determination to disinherit his son.

958. **quoi fit**, "to whom it happens." **haud minus**: sc. *quam tu*. **id**: on 957 (*hoc*). **id qui nescio**, "though I do not understand it."

959. **nec rationem capio**, "nor grasp the reason for it." **nisi quod**, "only"; on *And.* 664.

960. **eccum**: at this point Menedemus retires.

961. **huius**: on 571. Cf. *Eun.* 202, 980. The full constr. would be *quidquid est huius quod feci.*

962. **omisso**, "careless"; cf. *Ad.* 831. The opposite is *attentus*; cf. *Ad.* 834.

962–3. **et suauia . . . habere**, "and that you considered as of first importance the things that were agreeable at the moment." **in praesentia**: cf. *Phorm.* 779, *Hec.* Prol. 24, *Ad.* 222.

963. **neque**, etc., "and that you took no thought for the morrow." Cf. *And.* 548.

964. **haec**: said with a gesture in the direction of his house; "my property here."

965. **quoi decuit**: sc. *me dare.* **primo**: in agreement with *quoi*. **tibi . . . dare**: sc. *mea bona*; "owing to your conduct I was deprived of the right to bestow my property upon you."

966. **ad proxumum**, etc., "to the nearest relative you possessed." The masc. refers to Clinia, who was about to marry Clitipho's sister. See 942.

967. **ibi** = *apud eum*, i. e. at Clinia's house. **tuae stultitiae**: less blunt than *tibi stulto.*

968. **quo**: i. e. (*locus*) *quo*, "whither."

970. Said aside.

971. **emori**, "to die at once"; (with *cupio*) "would I were dead."

972. **istoc**: sc. *consilio moriendi.*

973. **tuto**: sc. *loqui cupio.*

974. **huic**: i. e. Clitipho. **ilicet** = *ire licet*, "you may go," "be off"; a formula of dismissal. In *Phorm.* 208 and *Eun.* 54, it connotes despair.

975. **aram**: the altar of a god was a place of refuge, where a slave might escape punishment temporarily. Cf. Plaut. *Most.* 1094 *ego interim hanc aram occupabo.* Cf. n. on *And.* 726.

976. **precatorem**, "an intercessor," upon whose representations to the master of a refractory slave punishment was remitted. Cf. *Phorm.* 140. **pararis**: contracted from *paraueris*; subj. of obligation or propriety, "you need find," "you are under obligation to find." See my article in *P. A. P. A.* vol. 32, p. lxxxvii. Perhaps the mood is prohibitive, *nec* = *neue.* Thus

Gray, and other editors. But this is regular only when *nec* (*neque*) carries onward a previous *ne*-clause — a principle at least implied by G. 260 (p. 172 at the top), and by A. & G. 450. Notes 3, 4, 5.

977. **néc tibí nec tíbĭ**: the second iambic word is shortened in its final syl.; the first not so. This is determined by the verse-ictus. Cf. n. on 613. By the first *tibi* Syrus is meant, by the second Clitipho. **uos**: sc. *suscensere.* **quod facio**, "on account of what I am doing."

Chremes takes his departure, and then, in what is practically another (the 3rd) scene (though only two MSS. of importance, viz. D G, seem to indicate it, and these at 980) Syrus makes a suggestion to Clitipho, on which the latter acts without delay.

978. **rogasse uellem**, "would I had asked him."

979. **esse**: sc. *cibum.* **ad** = *apud.*

980. **adeo**: on 113. **rediisse**: on 931, 359. For the infin. see on *And.* 245. **etiam**: intensive; "even." See *A. J. P.* xviii. pp. 32–33.

981. **modo** = *dummodo.* **nos esurituros satis**, "that we shall be hungry enough." This sort of joke, known as παρὰ προσδοκίαν, or something said contrary to that which is expected, was characteristic of the merriment of slaves in comedy, and is common in Plautus. Clitipho imagined that Syrus was about to indicate some way out of the difficulty.

983. **ibi**: on 472.

984. **aberit**: sc. *consilium*; transl. "the scheme we want will prove to be not far distant." For the fut. cf. 668.

985. **horum**, "those people," i. e. Chremes and Sostrata.

986. **in mentemst**: probably an archaic use = *in mente est*, and not derived by analogy from *in mentem uenit.* Cf. n. on *Ad.* 528.

987. **istis**: i. e. those parents of yours. **sola**: sc. *delectatio*; see App. **delectatio**: sc. *fuit.* The reference is to Antiphila.

988. **te**: on 861.

994. "Make inquiry of them with respect to your suspicion." For the acc. after *quaero* in this sense cf. *Ad.* 482.

996. **quoius**, "whose"; nom. of the adj. Clitipho enters the house. Of course Syrus does not believe Clitipho to be a foundling. But the suggestion may tend to soften Chremes' anger.

997–8. **quam maxume . . . tam facillume**: we should expect *quo magis . . . eo facilius*, for which *quam . . . tam* with the superlatives is a rare substitute, and occurs elsewhere in Ter. only in *Ad.* 501–503. Transl. "the more he shall find this fancy to be groundless, the more easily will he patch up peace with his father on his own terms."

999. **etiam**: additory. **haud scio an**: on *And.* 525.

1000. **adhuc quod factumst**, "as to what has been done (by me) thus far."

1001. "I wonder that he has not ordered me to be hurried off (to punishment)." See App. **iusse = iussisse**; see on Prol. 32.

ACT V. SCENE 3. [4.]

Clitipho has lost no time in letting his mother know that he is disinherited, and that he believes himself to be a foundling. Accordingly Sostrata remonstrates with her husband on his severity. Chremes replies sarcastically, and treats the matter more or less as a joke.

1003. **tu homo**: on *And.* 778.

1006. **mulier** expresses reproach.

1007. **quin tu . . . fueris**, "without your having been." Cf. 805, 1021; *Ad.* 294 and n.

1009. **in qua re**, etc.: these words do not depend on *nescias*, but refer rather loosely to what precedes *nescias*; "although in this matter you now so confidently withstand me." **restas** has the force of *resistis*; cf. Lucr. 1. 110 *nunc ratio nulla est restandi, nulla facultas.*

1010. **redeat integra**, "should be reiterated." Chremes admits his wife's claim to knowledge rather than discuss the question further with her. See App.

1014. **subditum**, "supposititious," "a changeling." **sic erit**, "so you will find it to be," with a refer. to *suspicatur*, not *subditum*.

1015. **confitere**: imv.; "admit it," i. e. that he is a changeling. If *confitere* be taken as indic., *au* is without sense here. **au**: cf. n. on *And.* 751. **istuc inimicis siet**, "let that be for your enemies (to say)."

1017. **metuis ne**, etc. = *noli metuere*, etc.; i. e. no fear of your failing to prove him to be your own son — he is too like you.

1018. **quod filiast inuenta**, "(do you mean that I can easily prove that he is my son) because I have been so skilful in finding my daughter?" i. e. because I have accepted such slight evidence — only a ring — as proof of my daughter's identity?

1019. **moribus**: abl. of specification.

1020. **tui similist probe**, "he is exactly like yourself."

1021. **quin**, etc.: on 1007.

1023. **quam seuerus**, "how grave (proper) he looks." **rem . . . censeas**, "if one should look at the truth of the matter (i. e. the truth about his conduct with Bacchis), one would (indeed) think him proper"; very sarcastic. *quam* = *si*, nearly.

ACT V. SCENE 4. [5.]

Clitipho appeals to his mother to know who are his real parents. His doubts are set at rest, but his past conduct is severely reproved by his father, who succeeds in arousing in him a sincere desire to repent.

1025. **uostra uoluntate**, "by your joint consent." *uostra* includes Chremes, while *tuos* refers only to Sostrata.

1026. **eius** : sc. *temporis.*

1027. **quod**, etc., "with regard to what I demand or (at least) with regard to what I wish"; explained by the following *ut*-cl. *uolo* is weaker than *peto*; the latter might imply that he had some claim.

1029. **alienum**, "a stranger (to our blood)," "a child of other parents," ἀλλότριον.

1030. **ita . . . ut**, "so surely . . . as." Sostrata gives to Clitipho the most emphatic assurance of which she is capable. **sis**: optative subj.

1032. **mores istos**, "such behaviour."

1033. **quos**: sc. *mores.* Clitipho's unwillingness to acknowledge himself in the wrong reasserts itself. Cf. 563.

1033–4. **gerro**, etc., "a trifler, idler, cheat, glutton, rake, prodigal, art thou: realize all that, and then believe (if thou canst) that thou art our son"; i. e. no *roué*, such as thou art, can be our son. See App. **ganeo's** = *ganeo es.*

1035. Clitipho hints that Chremes could not speak in such terms to his own son. To this Chremes replies that he would not permit Clitipho to disgrace him, even though he himself had given birth to his son (in the only manner conceivable, viz., as Jupiter gave birth to Minerva).

1038. **deos nescio**: on 396. **quod potero**: on 416. **sedulo**: sc. *prohibebo.* Transl. "I shall do my best."

1039. **abest** : on *And.* 848.

1040. **ut**, "how." **labore inuenerit**: cf. 841.

1041. Chremes omits probably *scortum puduit*, the first of these two words being that to which he alludes in *uerbum turpe* (1042). **fallacias**: i. e. the "trick" whereby Bacchis was introduced into Chremes' house (*ante mihi oculos*), in the character of Clinia's mistress.

1042. **hac praesente**, "in the presence of this lady."

1043. **totus**, "wholly"; cf. *Ad.* 589 and n.

1044. **ad placandum** : sc. *eum*, i. e. *patrem.*

ACT V. SCENE 5. [6.]

Menedemus comes out of his house to intercede for Clitipho. Chremes agrees to pardon his son if he will abandon Bacchis and take a wife — a condition to which Clitipho at first demurs, but finally consents. Syrus also is forgiven.

In this last scene the positions of the two old men are completely reversed. As in the first scene Chremes gave advice to Menedemus regarding Clinia, so in this Menedemus becomes the mentor, and interposes on behalf of Clitipho.

1045. Cf. 99–112. Menedemus fears that Chremes is making the same mistake with regard to Clitipho, as that which he (Menedemus) had made in reference to Clinia.

1046. **ut pacem conciliem**, "to bring about a reconciliation."

1048. **quod dotis**: cf. 937; n. on 838. **dixi**: i. e. in 942. **firmas**, "ratify."

1050. **exorent**: on *And.* 167. **mea bona ut dem**, etc., depends in thought on *exorent*. Another view is indicated in n. on 784. The latter is preferable if *egon* be retained (with Fleckeisen), and possible even if it is not; as "what, I hand over my property to Bacchis as a gift, and that knowingly?" For *sciens*, cf. n. on *Ad.* 711.

1052. **ne . . . te**, "be not so obstinate." For *tam*, cf. *Ad.* 278.

1053. **quid istic**: on *And.* 572. Chremes consents.

1054. **facis, ut te decet** expresses gratitude rather than praise, like *bene facis* (*Ad.* 601, 945, 970), and *benigne dicis* (*Phorm.* 1051). Cf. n. on 360, and *Eun.* 186. **ea lege**, "on this condition." Cf. n. on *And.* 200.

1055. **hunc**: sc. *facere.*

1056. **ducas**: sc. *impero.* **ad me recipio**, "I take it upon myself," i. e. I engage that he shall do as you say. *recipio* is used in this sense in *Phorm.* 903, but without *ad* (*in*) *me.*

1057. **etiam**, "yet." See on *And.* 116. **ipsum**: i. e. Clitipho. Chremes wants assurance from the young man.

1058. **immo utrum uolt**, "nay whichever of the two he prefers," that let him choose; i. e. let him either abandon Bacchis and take a wife, or submit to the penalty of disinheritance.

1058–9. **dum**, "while." The subj. is iterative. See G. 572. R. 1, and esp. 567. Note.

1061. **Phanocratae**: gen., from nom. Phanocrates.

1062. **caesiam**: used only of the eyes; lit. "cutting," "sharp," like the eyes of a cat, with which the word was associated. Hence, "cat-eyed." If the derivation from *caelum* (*caeruleus*) be accepted, the word may refer to the colour (bluish gray) of a cat's eyes; hence, "gray-eyed." This is in keeping with Aulus Gellius (ii. 26. 19). The word occurs only once again in Ter., viz., *Hec.* 440. **sparso**, "freckled." **adunco**, "turned up"; cf. Hor. *Sat.* 1. 6. 5.

1063. **elegans**, "nice," "fastidious"; cf. *Eun.* 566. **ibi esse**: cf. n. on 472. Transl. "one would suppose he had actually given thought to the matter."

1065. **Archonidi**: cf. App. on *And.* 368, and n. **huius**, "of our neighbour."

1067. **Cantor**: on *And.* 981. The best MSS. here read ω.

Note that virtue, represented by Clinia and Antiphila, is rewarded, and

that vice, depicted in the conduct of Clitipho and Bacchis, is not allowed to prevail. Bacchis, it is presumed, is abandoned to her own devices, as an incorrigible. Clitipho turns over a new leaf, and is permitted to choose his wife. The characters of the two old men are well contrasted, and in them the main interest of the play may be said to rest.

APPENDIX TO NOTES ON THE HEAUTON TIMORUMENOS

6. Of this vs., which he brackets, Dz. (*Adn. Crit.*) says, *grammaticorum sapientiam redolet.*

129. **sint**: the subj. is needed, although *sunt* is the reading of all good MSS.

169. **tempust**: supported by the Scholiast in A: *tempus supra horam significat.* Cf. *Hec.* 597, *tempust me concedere.*

174. Wanting in A and regarded as spurious by Umpf., Wag., Dz.

192. **crederes**: the MSS. reading *crederest* = "it is possible to believe," (*est* = ἔστι; see Goodwin, 144. 5. and G. 422. Note 4. *fin.*), should be allowed to stand here, I think.

232. The MSS. reading, *concurrunt multae opiniones quae mihi animum exaugeant,* is defended by West, and rendered "so many suspicions conspire to torment my mind: — there 's her opportunities, the place, her youth, etc." But *opiniones* is not readily forced into the sense thus imparted to it, except in places outside of Terence, and *animum exaugeant* applies only to expressions of joy. Hence Bentley rewrote the line and is followed closely by Tyrrell. See footnote. Fleck. has *concurrunt multa eam opinionem quae mihi animo exaugeant.*

289. Fleck. (1857) reads, *nulla mala re esse expolitam muliebri,* for which there is good MSS. support, and assumes, with Dietsch, that a lacuna exists between this and the next verse.

353. **te** is not without MSS. support, and is retained by Fleckeisen.

379. **salutare**: as hiatus is permitted at a change of speakers, there can be no objection to *salutem,* the reading of A; see footnote.

408. **exoptatam**: Fleck. reads *exoptata animo meo.*

484–5. Suspected by Bentley as foreign to the general sense of the context, though resting on good MSS. authority, including that of A. The vss. read like an explanatory note.

502. **adsum** avoids a union of dactyl and anapæst.

511. Engelbrecht (*Studia Terent.*, p. 44. 3 ff.) proposes *congruisse* in place of *congruere illi,* the pronoun being a former conjecture of his own. Fleck. introduces *ut* before *ne,* and adheres to the MSS.

515. **adulescentis**: see Brix. on Plaut. *Trin.* 359, and Engelbrecht, *Studia Terent.*, p. 14. Fleck. happily follows Bentley in reading *Cliniai.*

570. **amantis**: so most editors. MSS. *amantium animum*, which makes it necessary to understand *aduortunt* in the sense of *animum aduortunt*; for this there is no warrant in either Plautus or Terence.

601. **drachumarum** : MSS. *drachmarum* and *dragmarum*; but see Lindsay, *Lat. Lang.* p. 145.

645. The text is very uncertain. Dz. (with Umpf.) adheres closely to the MSS., but is obliged to insert *eo sis* for the sake of *quanto*, and to reject *natu*. But Fleck., though bold in his departure from the received reading, has made the vs. easy : *quando tuos est animus, mi uir, natura ignoscentior*, "in as much as, my dear husband, your mind is naturally inclined to leniency." Thus the omission of *natu grauior* is at least a relief, on account of the difficulty of applying to *animus* an expression belonging properly to persons.

708. Regarded as genuine by Fleck., who correctly places an interrogation point after *tuto*.

715. **fors** : Guyet followed by Bentley, Umpf., Dz., Fleck., for MSS. *fortasse*. Cf. App. on *And.* 957. See Dz., *Adn. Crit.* Tyrrell seems to be in error in writing *forsitan* in his foot-note, instead of *fortasse*.

798. The reading of the MSS. is both obscure and unmetrical. That of the text is supported by Hor. *Epist.* 1. 16. 68, 1. 20. 20; *Sat.* 1. 4. 32.

987. **sola**: see footnote. Umpf., Dz., Fleck. read *solus* — rightly. For the elision of final *s* see A. & G. 629. *a*; Introd. § 92.

1001. **abripi** is a judicious emendation from *adripi*, that is, *arripi* which the MSS. (not A) exhibit.

1010. The common reading is *de integro*, and thus Umpf.; cf. 674, *And.* Prol. 26.

1034. Dz. reads *ganeo*, Fleck. *ganeo's*. Cf. footnote.

EUNUCHUS

DIDASCALIA

See Dz. in *Rh. Mus.* 20, 573 f. and 21, 65 ff. Cf. notes on *didascaliae* to the *And.* and *Heaut.*

6. **facta tertia**: i. e. third in order of production. See Dz. in *Rh. Mus.* 39, 345. See also John C. Watson, *T. A. P. A.* vol. xxxvi, p. 152.

PERIOCHA

6 **ut concederet**: i. e. to give up two days of Thais' society to Thraso.

8. **deperiret**, "was dying of love for."

12. **uitiatam**: cf. *Ad.*, *Per.* 12. n.

PROLOGUS

3. **poeta**: on *And.* Prol. 1. **nomen profitetur suom**, "professes himself (to be)," "declares himself."

7. **bene**, "literally." **male**: i. e. in bad Latin, because too closely translated from the Greek.

8. The reference is to Luscius Lanuuinus. See on *And.* Prol. 7. **bonis**: scan *bonĭs*.

9. **Phasma**: Φάσμα, "Apparition." An outline of this play of Menander is given by Donatus (Wessner, vol. i. p. 272).

10. **Thensauro**: the plot of this play is given by Don. (Wessner, vol. i. p. 273). It differed considerably from that of the *Phasma*, yet Ter. seems plainly to indicate here that the *Thensaurus* was an adaptation of the *Phasma*, though a poor one (*perdidit*). Ter. is criticizing Luscius for representing the defendant in a law-suit as opening the case, instead of the plaintiff. There was a play of this name, written by Philemon, and imitated in the *Trinummus* of Plautus. **causam dicere**: sc. *eum*. Transl. "has represented him from whom the gold is demanded as pleading his cause."

11. **prius**: with *quam* (12). **unde** = *ex quo*; i. e. the defendant. **petitur**: sc. *aurum*. **aurum qua re sit suom**: indirect question, in apposition with *causam*.

12. **illic qui petit**: i. e. the plaintiff. With *illic* understand *dicat* or *dixerit*, of which *unde is sit*, etc., is the object. Transl. "before he who demands (the gold) declares from what source this treasure is his, or whence it has come to be in his father's tomb."

14. **ipse**: i. e. Luscius Lanuuinus.

15. **defunctus iam sum**, "I have now made an end of the matter," i. e.

I have brought his abuse (sc. *maledicta Terenti*) to an end now; the danger is past. Cf. *Phorm.* 1021, *Ad.* 508. **dicat**: sc. Terence, who replies that he has other matters that he can bring up against Lanuuinus if the latter does not cease his attacks. See 17–19.

17. **quae . . . condonabitur**: the pron. is acc. pl. neut. Transl. "which for the present he shall be forgiven." For this verb in the act. voice with two accusatives cf. *Phorm.* 947.

20. **emĕrunt**: for the *ĕ* see Munro on Lucr. i. 406. The license occurs also in Vergil and other authors.

21. **inspiciundi** means, probably, that Lanuuinus sought and secured an opportunity to witness one of the rehearsals of the play before the ædiles. There and then he accused Terence of plagiarism.

22. **magistratus**: though the noun is in the sing., yet it refers to the ædiles as a body.

23. **furem**: i. e. a plagiarist.

24. **nil dedisse uerborum**, "had not imposed upon us", lit. "had given us no words." There is a play on the two expressions *dare fabulam* (from *fari*, "to speak"), and *dare uerba* which, according to Donatus (Wessner, vol. i. p. 275), '*decipere est eum qui cum rem expectet nihil inueniet praeter uerba.*'

25. **Naeui et Plauti**: i. e. the *Colax* of Naeuius was revised and brought out by Plautus. Thus Ritschl in *Parerg.* i. 99 ff. See Ribbeck, *Com. Lat. Rel.* p. 9.

28. **non quo**, "not that." Fleck. has *non qui* (after some MSS.), which is the same thing. Eugraphius had *non quod.*

34. **Latinas**: sc. *fabulas.*

35. **huic**: i. e. Terence.

38. See App.

39. **puerum supponi** depends on *facere* (37). For *facere* = "represent," with acc. + infin., see G. 527. R. 2. The expression denotes the substitution of one child for another, or the ascription of a child to a false parentage.

40. The infinitives depend on *facere* (37), and are equivalent to substantives.

41. The poet sums up with the remark that there is nothing new under the sun.

42. **cognoscere**: on *And.* Prol. 24.

43. **factitarunt**: frequentative; "have done again and again." **faciunt**, "do (once)." **noui**, "the poets of the new school," among whom Terence includes himself. **ueteres** were those of the old school, among whom would be reckoned Naeuius and Plautus and even Luscius Lanuuinus.

44. **cum silentio** suggests *fauete* (*And.* Prol. 24), where see n. The

importance of this exhortation may be more fully appreciated after a perusal of the prologue to the *Hecyra*, and of that prefixed to the *Poenulus* of Plautus. Cf. Plaut. *Trin.* 22 *adeste cum silentio.*

45. "That you may reach a thorough comprehension of the meaning of the *Eunuchus.*"

ACT I. SCENE 1.

Phaedria is at a loss to determine how he shall deal with Thais, whose fickle conduct causes him much perplexity. Parmeno gives him sage advice. A brief outline of this scene is to be found in Horace, *Sat.* 2. 3. 259–271. Persius also has imitated the scene (*Sat.* 5. 161–175), but appears to have gone to the Gk. original, rather than to Terence's adaptation of it, for his example of 'love or *liaison.*'

46. Persius has *Quidnam igitur faciam? nec nunc, cum arcessor* [*arcessat*, Jahn followed by Gildersleeve] *et ultro Supplicet, accedam?* which Conington renders "What am I to do? not to go to her even when I am sent for, and she goes out of her way to beg me!"

47. **quom accersor ultro** = *quom illa me ultro accersit.*

48. **perpeti**: a loose constr. for *ut* with subj. Cf. 240, *Hec.* 68.

50. **prius**, "better." **fortius**: on *And.* 445.

54. **ferre**: sc. *amorem.* **ilicet**: on *Heaut.* 974.

55. **eludet**, "she'll make game of you." *eludere* was said of gladiators, and meant "to parry a blow," then "to deceive," "jeer at," "mock," etc.

59–61. Cf. n. on *And.* 555; Plaut. *Merc.* 18–36; Hor. *Sat.* 2. 3. 265–271.

64. **quod**: on *And.* 395. **tecum cogitas**: on. *Ad.* 500.

65–6. "What! I (visit) her, who (preferred) him, who (expelled) me, who would not (admit me yesterday)! just let me alone (for that), I'll die first." The ellipses express profound indignation. For **modo** cf. *Phorm.* 420, 496.

66. **qui uir**, "what sort of man."

67. **una falsa lacrimula**, "with a single, false little-tear."

68. **misere**: with *terendo.*

69. **ultro**: i. e. without waiting for you to chide her first.

69–70. **dabis . . . supplicium**: i. e. you will suffer at her hands, as though you and not she were to blame (*ultro*).

74. **nisi ut**, "except that," "unless"; see G. 591. b. R. 3. **redimas**, "ransom." **captum**, "(as one) captured (in war)"; cf. *And.* 82.

77–8. **neque . . . addas, et . . . feras**: subj. of obligation or propriety; "you should refrain from adding burdens to those which love in itself possesses for you, and those which are inseparable from the situation you should bear with fortitude." See my article in *P. A. P. A.* vol. 32, Special Session, p. vii. The subj. in this passage is more commonly regarded as

prohibitive; see Bennett, *Cornell Studies*, no. ix. p. 4. But cf. Elmer on The Latin Prohibitive, *A. J. P.* vol. xv, pp. 302–303.

79. **eccam**: on *And.* 532. **nostri fundi calamitas**: a figure taken from agriculture; "the blight of our estate." Thais is so called by Parmeno because she absorbs his master's fortune.

80. "For what we ought to receive she intercepts." **capere**: used often of receiving rents or produce from an estate; cf. *Phorm.* 790.

ACT I. SCENE 2.

Thais laments that she is misunderstood by Phaedria. She explains to him that her apparent indifference is due to her anxiety to get possession of the girl whom Thraso has promised her, and whom she believes to be an Attic citizen. By keeping Thraso's friendship she may succeed in restoring the girl to her family. She entreats Phaedria to aid her in her plan by withdrawing himself to the country for a couple of days. At first Phaedria is suspicious, but at last he consents, and takes himself off in company with his slave, Parmeno.

82. **aliorsum . . . feci**, "otherwise than (as) I intended."

88. **de exclusione**, etc.: said aside to Phaedria.

89. Phaedria speaks ironically; "oh of course, because," etc. **haec**: on *And.* 328. **semper**: emphatic.

90. **missa istaec face**: on *And.* 680.

91–2. **utinam . . . tecum**, "would I had as much of your love as you have of mine." For *aequa tecum* cf. *Phorm.* 1032–1033.

98. **prae**: on *And.* 825.

99. **sicine agis**, "is it thus you act?" Intended as a rebuke to Parmeno. Cf. *Ad.* 128. **age** expresses reproach, as Donatus says.

100. **te**: i. e. Phaedria.

101. **potin**: on *And.* 437.

112. **signa**, "tokens," such as might lead to her identification.

113. **neque . . . etiam**, "nor yet." **potis**: neut. See App.

115. **unde** = *a quibus*; cf. n. on Prol. 11.

117. See App.

118. Cf. the case of Glycerium in the *Andria*: she also was believed to be *soror meretricis*; see *And.* 124.

120. **omnia**: i. e. property.

121. **ecfluet**: the metaphor of *rimarum* and *perfluo* (105) is continued.

123. **hic**: i. e. Phaedria.

126. **interea loci** = *interea*, as in *Heaut.* 257.

128. **ut**, "how."

130. **hoc agite**, "listen (attend) to this." Cf. *Phorm.* 350, 435. **amabo**: on *Heaut.* 404.

132. **esse**: see App.

133. **fidibus scire**: sc. *canere*; cf. Cic., *De Sen.* 8. 26 *discebant enim fidibus antiqui.*

134. **producit, uendit**: cf. *Heaut.* 144. **forte fortuna**, "by great good luck." *Fors Fortuna* was a goddess whose name was used in connection with an extraordinary piece of good luck. She is to be distinguished, says Donatus, from the goddess *Fortuna.* Cf. *Phorm.* 841, *Hec.* 386.

135. **hic meus amicus**: i. e. the *miles* of 125.

143. **ad uirginem animum adiecit**, "has taken a fancy to the girl." **etiamne amplius**: on *Heaut.* 132. On the meaning of *amplius*, cf. *And.* 325.

148. **neque . . . cognatum** distributes *neminem* (147).

151–2. **priores partis habere,** "to play the principal part"; a metaphor from the stage. Cf. *Phorm.* 835, *Ad.* 880.

153. **cum istis factis**, "with this conduct of yours." This use of *cum* in expressions of indignation is colloquial; cf. *And.* 941 and n.

154. **perdoluit**: sc. *tibi.* Transl. "she has galled you at last."

158. **huc**: explained in the next line.

161. **illum talem**, "so fine a fellow as that"; *talem* is ironical.

163. **numcubi** = *numquid alicubi*; Don.

164. **in te claudier**: on *And.* 573. Transl. "have you ever perceived that my liberality was checked at all in your case?"

166. **relictis rebus**: cf. *Heaut.* 840 and n.

169. **pro ambobus**: i. e. for each of the two, since it appears from vs. 984 that Phaedria gave twenty *minae* for the eunuch alone.

171. **quid istic**: on *And.* 572.

172. **hac re**: i. e. by your complying with my request (151–152).

174. **habeam**: for the mood see on *And.* 798.

178. **quam cito**: on *And.* 136.

182. **concedas**: see on *And.* 313 *fin.*

184. **'aut' nil moror**, "I have naught to do with 'or.'" For *nil moror* ("I do not delay," and so "I do not care about") with a direct object, cf. Plaut. *Trin.* 297 *nil ego istos moror faeceos mores*, and Hor. *Epist.* 1. 15. 16 *uina nihil moror illius orae.*

186. **merito te amo**: cf. *Heaut.* 360. n. **bene facis**, "you're very kind." Don. here says, '*non iudicantis esse sed gratias agentis.*' Hence "quite right" would be an incorrect rendering. Cf. Hor. *Sat.* 1. 4. 17 *di bene fecerunt*; n. on *Heaut.* 1054.

188. See App. **mos gerundust Thaïdi**, "Thais must be humoured"; cf. *Ad.* 218, 431 and notes.

189. **illi**: the eunuch and the Ethiopian slave purchased by Phaedria for Thais; see 165 ff. **maxume**: on *And.* 818.

190. **mea**: see App.

191 **num quid uis aliud**, "you don't want anything else, do you?" A conventional form of leave-taking, of which the fuller and more exact phraseology is given in *Ad.* 247, "you don't want anything, do you, before I go away." For variations upon this cf. 213 and 363 below; *Phorm.* 151, 458, 563; *Hec.* 272; *Ad.* 432; Plaut. *Trin.* 192 *numquid uis*? The last is the most common form. It is called by Donatus *formula abeundi*, and was used to avoid the appearance of abruptness or discourtesy. Hence it is said, half in irony, by Horace, *Sat.* 1. 9. 6. In spite of its conventionality, however, the expression is sometimes felt also in its true and literal signification, as e. g. here, where the long *ut*-clause follows by way of reply.

192. **praesens**: i. e. in body; **absens**: i. e. in mind.

196. **meus . . . animus**, "lastly, be my very life (soul)."

202. **quidquid huius**: cf. 980, 1070; *Heaut.* 961. *huius* is partitive genitive (= *huius rei*).

205. **constituit**, "has made an appointment." Cf. *Hec.* 195; Juvenal, 3. 12 *hic, ubi nocturnae Numa constituebat amicae.*

206. **dum uenit**: the present used in anticipation of the future; lit. "all the time that he is coming," i. e. "until he comes." The constr. is archaic and colloquial. See G. 228 and Note 1.

ACT II. SCENE 1.

Phaedria urges Parmeno to make haste in delivering his presents to Thais, and to do his utmost to injure Thraso in her opinion. He then discusses with Parmeno the chances of his being able to remain away from Thais for the time stipulated. After Phaedria's departure Parmeno sees the parasite Gnatho approaching in company with the girl whom Thraso had promised to give to Thais. The scene is to some extent a repetition of that which has been said once — a fact noted contemptuously by Donatus.

207. **isti**: i. e. the *ancillula* and the *eunuchus* (166 and 167).

209. **rogitare**: on *And.* 870 (*capere*) and 245. Cf. *Heaut.* 751, *Eun.* 644.

211. **hoc**: i. e. the fact of your making this present to Thais. **peribit**: i. e. is thrown away. Cf. *Ad.* 743, *Heaut.* 486. **pereo**: a play on the word. **quod . . . carius**, "a thing that is of more consequence to me," i. e. than the loss of the present itself.

212. **iniquo animo** refers to Parmeno's remark (210–211). **qui**, "in some way." **effectum dabo**: on *And.* 683 (*inuentum dabo*). See App.

213. See on 191.

214. **quod poteris**: on *Heaut.* 416 and *And.* 454.

216. **nullus**: more emphatic than *non.* Cf. n. on *And.* 599.

217–8. **posse me offirmare et perpeti**: the pronoun is governed by *offirmare*, while the two infinitives present an instance of hendiadys; "do you think that I can be strong (in my resolution) and endure to the end (of the

allotted period)?" That is, "do you think that I can continue throughout to be immovable (in my resolution)?" For *me offirmare* cf. n. on *Heaut.* 1052, *Hec.* 454.

218. **ne redeam** depends rather on *me offirmare* than on *perpeti.*

220. **ingratiis**, "in spite of myself"; cf. n. on *Heaut.* 446.

221. **hoc plus facies**, "by just this much the more you'll do (what I said)," i. e. come posting back; see 219.

222. **me indulgeo**: on *Heaut.* 861.

223. **illam**: the acc. with *careo* is archaic. **hui**: on *And.* 474.

224. **uniuorsum**: synonymous with *totum*, but stronger (cf. 'whole' and 'entire'). The two are colloquially united for emphasis in Plaut. *Trin.* 171 *gregem uniuorsum uoluit totum auortere.* Parmeno is ironical, but Phaedria seems to take him seriously. **stat sententia**, "I am resolved"; said with a tragic air. Livy adds the complementary infin. (xxi. 30.): *Hannibal, postquam ipsi sententia stetit pergere ire atque Italiam petere*, etc.

226. **fuit**: i. e. before he fell in love.

227. **quisquam**: sc. *non* from previous *nemo.*

229. **militis**: i. e. *Thraso.* **huic**: i. e. Thais.

230. **honesta**: on *And.* 123. **mirum ni**: on *And.* 598. **me turpiter dabo**, "I shall make a poor showing."

231. **haec**: i. e. the *uirgo.*

ACT II. SCENE 2.

The parasite, Gnatho, approaches, leading the girl who is to be a present to Thais from Thraso. He gives the spectators a glowing description of his success at his profession, and then rallies Parmeno on Phaedria's (supposed) ill-luck with his mistress. Parmeno hints that the tables may be turned in a day or two.

232. **quid**, "how much." **intellegens**, "a wise man," "a clever fellow."

233. **interest**: constructed pers., as in *Ad.* 76. *stulto* (232) is dative. **hac re**: explained by what follows.

234. **hinc**, "of this place," i. e. of Athens. **mei loci atque ordinis**, "of my own rank and condition in life." *locus* and *ordo* are synonymous here.

235. **itidem**: i. e. "like myself." **abligurrierat**, "had squandered (in eating and drinking)."

236. **sentum**, "ragged", lit. "bristly." **pannis annisque obsitum**, "covered with patches and years"; lit. "sown (planted) with." Cf. *Heaut.* 294. n.

237. **ornati**, "garb," "get up." See on *And.* 365. **quoniam**, etc.: the reply of the *homo sentus*, etc.

239. **hic**, "hereupon."

242. **nitor**: cf. Hor. *Epist.* 1. 4. 15 *me pinguem et nitidum bene curata cute uises.*

243. Oxymoron; cf. 'as having nothing, and yet possessing all things' (2 *Cor.* vi. 10). Gnatho has rich friends. Hence **nil defit**, "nothing is wanting"; cf. *Hec.* 768. For the indic. after *quom* (adversative) cf. n. on *Phorm.* Prol. 23.

244. **ridiculus**, "buffoon," "jester," as in Plaut. *Capt.* 477 *neque ridiculos iam terrunci faciunt.* **plagas pati**: cf. Plaut. *Capt.* 88 *nisi qui colaphos perpeti potest parasitus frangique aulas in caput.* This was the old-fashioned view of the parasite's profession, to which Gnatho now takes exception. Cf. also *l. c.* 472 *plagipatidas*, etc.; said of parasites.

246. **quondam** emphasizes *olim.*

249. **hisce**: nom. pl. **me**: with *rideant* (= "laugh at my jokes") rather than with *paro.* Cf. Plaut. *Capt.* 481 *neque me rident.*

252. **negat quis**: that *si* has been omitted is suggested by the use of *quis* for *aliquis.* See Fay in *Class. Rev.* vol. xii, p. 297. This vs. is quoted by Cicero (*Lael.* 25. 93).

253. **adsentari**: on *And.* 842 (*esse*).

257. Quoted by Cicero (*Off.* I. 42. 150).

258. **profueram** goes with *re salua*; **prosum** with *perdita* (sc. *re*).

259. **aduentum**: substantive; cf. Plaut. *Capt.* 502 *gratulanturque eam rem.*

261. **uictum quaerere**: sc. *me*; "that I gain a living."

262. **sectari iussi**, "I bid him follow me," "I bid him be my pupil."

263. **potis est**: impers. Cf. n. on *And.* 437. **disciplinae**, "schools," "sects." **ipsis**: sc. *philosophis.*

264. **uocabula**, "names." **Gnathonici**: i. e. Gnathonics, or followers of Gnatho (Γνάθων = "Puff-Cheek," "Full-Mouth"); a new school of parasites. Though Gnatho may be compared with Ergasilus in the *Captiui* of Plautus, yet his methods are supposed to be somewhat different. Ergasilus belonged to the old school.

265. **facīt**: the verse-accent causes the natural long quantity of the final syl. to be retained. See Introd. § 91.

267. See App.

268. **rest** = *res est.* **ni mirum**: on 508. **hisce**: on 249. The refer. is to Phaedria and Parmeno. **frigent**, "are coldly received," "are not in favour." Cf. Hor. *Sat.* 2. 1. 62 *ne quis amicus frigore te feriat.*

269. **nebulonem**: much like "knave" in Shakespeare. **hisce**: i. e. Thraso and his party, including Gnatho himself.

270–1. **plurima salute inpertit**: a very strong expression = "greets," "wishes health to."

271. **summum suom**: on *And.* 970. **statur**: the impers. pass. lays stress

on the act of "standing," and is in keeping with the unfriendly tone of the rejoinder. Cf. Plaut. *Pseud.* 457 Simo: *salue. quid agitur?* Pseud.: *statur hic ad hunc modum.* Parmeno takes Gnatho's question in the sense of "what are you about?"

273. **qui dum**, "how so?" "what makes you ask?" So πῶς; colloquial English "how?" "beg pardon?"

274. **mancupium**, "slave"; only here and in 364. **uro**, "sting." **ut falsus animist**: said aside; "how mistaken is he in his ideas." Cf. n. on *And.* 647, *Heaut.* 727.

275–6. **hoc**, etc., "it is this you mean now, that we have been thrust out from here." **heus**: on *And.* 635.

277. **quietum**, "at your ease," "at rest."

279. **papae** (παπαί); an interjection = "wonderful!" Here it is ironical. **sic soleo**: sc. *beare.* See on *Ad.* 923.

281. **operae**, "assistance"; partitive gen. with *paululum.*

282. **nunc**: emphatic. It is implied that at a later day the situation will have changed. **quia istam ducis**: said aside.

283. Gnatho insinuates that Parmeno would not be permitted to enter the house himself, but might like to have Gnatho send out to him any one whom he may wish to see. **sine biduom**, etc.: Parmeno is alone on the stage.

285. **faxo . . . insultabis**: cf. n. on *And.* 854, and my 'Note on *Faxo*, etc.' in *P. A. P. A.* vol. xi, p. vii. Cf. n. on *Ad.* 209. **frustra**: emphatic.

286. Gnatho returns from the house of Thais, having left the maiden behind him, and finds Parmeno still standing before the door.

287. **internuntius**: on *Heaut.* 299.

288. **mira uero**, etc., "they are fine sayings, in fact, that (are of a nature to) please a captain." Parmeno facetiously congratulates Gnatho on his wit, which must be of a high order to please his patron, Thraso. Gnatho leaves the stage.

290. **custos publice**: a species of patrolman, whose business it was to assist in guarding the frontier. The post was assigned to young men, ἔφηβοι, about 18 years of age. Chaerea was such an ἔφηβος (see 824, and Knapp in *Class. Phil.* vol. ii, p. 14), and on duty at the Piraeus.

291. **non temerest**: on *Heaut.* 620.

ACT II. SCENE 3.

Chaerea, the brother of Phaedria, rushes upon the stage, in a state of great excitement. He has seen a girl in the street, with whom he has fallen violently in love. While he was following her, a friend of his father's stopped him, and detained him some time in conversation. Meanwhile the girl disappeared. Chaerea asks Parmeno to find her for him. The slave recognizes Chaerea's description of the girl, and tells him that she has just

been taken by Gnatho into the house of Thais. As the courtesan is not among Chaerea's acquaintances, the young man sees no way of approach to the object of his admiration. Parmeno jokingly (378) suggests that Chaerea enter the house in the guise of the eunuch whom Phaedria intends to present as a gift to Thais. Chaerea jumps at the idea, and although Parmeno, now much alarmed, sees difficulty and danger in the undertaking, he is persuaded by the youth to carry it out.

297. **alterum**: i. e. the other brother (Chaerea) in a like predicament — in love.

298. **senem**: the father of Phaedria and Chaerea.

299. **hic** : i. e. Chaerea. **qui si occeperit**: lit. "if who once begins," i. e. "after whose beginning." *qui* (i. e. Chaerea) is subject of *occeperit*, not of *dicet* (300).

300. **dicet**: sc. *senex*. See App. **illum alterum** : i. e. Phaedria.

301. **praeut**, "when compared with." **huius**: i. e. Chaerea. **quae**: neut. pl. acc. **dabit**, "will do," "will accomplish."

302. **ut** : on *Heaut.* 810. **senium . . . qui**: on *And.* 607.

311. **sis** = *si uis* ; cf. n. on *Heaut.* 369.

312. See App. **neruos**, "energies."

314. **uincto**, "cramped," "corseted," by means of the *ζώνιον* or *στρόφιον*, Roman *mamillare* = "breast-cloth." **gracilae**, "slender."

315. **habitior**, "too plump," *qui ait trop d'embonpoint* (Madame Dacier). Cf. 242. **pugilem**, "prize-fighter."

316. "Though she have a good constitution, they render her (slight as) a rush by their treatment."

317. **itaque ergo amantur**, "and for that very reason they are admired"; not ironical, as Donatus says, but descriptive of what, in Chaerea's estimation, is a degenerate taste. **noua figura oris**, "a cast of countenance (wholly) novel."

318. **uerus**, "genuine," "natural," indicates an entire absence of rouge (*cerussa*), or other cosmetic, often used to heighten the complexion; see Plaut. *Most.* 258. **solidum**, "compact," "sound." **suci plenum**, "youthful," "strong."

319. **flos ipsus**, "the very budding time of life."

321. **quoia**, "whose."

323. **id mecum stomachabar**, "I was fretting about this"; *mecum* as with *cogitas* (64).

325. **felicitates**, "luck." **auorsae**: see App.

326. **sceleris**, "ill-luck," "misfortune."

329. **incommode**, "inconveniently," "inopportunely."

331. **liquet mihi deierare**, "I can take my oath with a clear conscience." Cf. n. on *And.* 729 (*ut liquido possim*).

332. **sex septem**, "six or seven"; an instance of asyndeton not uncommon in Class. Latin.

334. **monstri**: cf. *Phorm.* 954 and n.

335. **quam longe**, "from the very farthest distance possible," "from never so far away." Cf. n. on *And.* 136.

337. **heus**: on *And.* 635.

340. **aduocatus**: a person who attended at a trial to give advice; not necessarily the pleader. The advice was not always of the best, and the custom of seeking it has been satirized in the *Phormio*, Act 2. scene 4. Cf. *Ad.* 646.

341. **hora**: an exaggeration, like *annus* in *Heaut.* 240. Cf. Hor. *Sat.* 1. 5. 14. **rogo num quid uelit**: i. e. preparatory to taking leave of him; see on 191.

343. **commodum**: adv.; "just," "just then." Cf. *Phorm.* 614; Plaut. *Trin.* 400.

344. **plateam**: on *And.* 796. **mirum ni**, etc.: said aside. Cf. n. on *And.* 598.

345. **huic**. i. e. Thais. **nulla**: on 216.

347. **uerum**: sc. *est*; "yes." Cf. n. on *And.* 769. **ipsast**: said aside. **ilicet**: as in *Heaut.* 974.

348. **iam conclamatumst**, "all is lost"; a proverbial expression derived from the custom of setting up a loud cry (*conclamare*) at a death bed. If there was no answer it was inferred that all was over, and the friendly call ceased.

353. **potens**, "opulent," "influential," "rich."

354. **duras**: cf. n. on *Heaut.* 402. Transl. "a difficult business for my brother, to judge from what you tell me."

355. **huic dono**: i. e. the girl, Thraso's gift. **comparet**: often thus used of matching gladiators or of pitting one thing against another.

357. **inhonestum**, "ugly." Cf. n. on *And.* 123 (*honesta*).

360. **numquam etiam** = *non dum.* **eho dum**: on *And.* 184.

361. **ad**, "in comparison with," more lit. "side by side with"; cf. Gk. *παρά.* Similarly English "to," as "she is nothing to mine here."

363. **num**, etc.: on 191.

374. **quisquam**: on 678.

375. **probes**: sc. *te*; "represent yourself as," "pass for."

377. **quantum potest**: on *And.* 861.

379. **perculeris iam**, "you will quite upset me presently." Parmeno has repented of his jocose suggestion and begs Chaerea not to press him further.

380. **calidum**: i. e. *periculosum* (Donatus). Transl. "rash."

381. **istaec in me cudetur faba**: proverbial, but the origin of the pro-

verb remains unexplained. The general meaning is given by Donatus: '*in me hoc malum recidet*; *in me haec uindicabitur culpa.*' *me* is acc.

383. **illis crucibus**, "those pests"; dative.

385. **referam gratiam**: ironical; "pay back." Cf. 719 and 911.

386. **haec**: i. e. the tricks commonly played on a father by his son, in order to wheedle him out of his money for the benefit of the young man's mistress. Better play the tricks upon the designing courtesans themselves, says Chaerea. It will be more to our credit. The pronoun is explained by the following *ut*-clause.

387. **illud**: i. e. the other plan, described in 382–385.

388. **quid istic**: on *And.* 572.

390. **defugiam auctoritatem**, "disavow the responsibility," which rests upon me now for instigating you to this deed.

ACT III. SCENE 1.

In this scene is depicted the foreign soldier, who boasts of his great influence with his king, and of his success in putting down his rivals. He and Gnatho discuss the effect upon Thais of the present which Thraso has sent to her, and Gnatho, after flattering the soldier's vanity, gives him some sage advice regarding Thais' jealousy. Parmeno is an unobserved observer.

391. **agere**: historical infinitive.

393. **id**: cf. *And.* 376.

394. **hoc** = *huc*; see on *And.* 386.

395. **deducam**: i. e. take Phaedria's presents to Thais. **istuc**: explained by the following *ut*-clause.

396. **grata mihi sint**, "bring me into favour (with others)." Cf. n. on *Heaut.* 262.

397. **uel rex**, "for instance, the king"; perhaps Seleucus, king of Asia (Minor). Cf. Plaut. *Mil.* 75 and Tyrrell's note. **maxumas**: sc. *gratias.*

399–400. The idea is that a king (*qui habet salem*) may appropriate to himself, by a few words aptly chosen, the renown acquired by another's (Thraso's) labour.

401. **quod in te est**, "and this is true in your case," "and this applies to you"; i. e. your renown was appropriated by the king. Yet there is a covert hit at Thraso's boastfulness, which the soldier fails to appreciate. **habes**: i. e. *intellegis*; Donatus.

401–2. **in oculis gestare**, "kept you in his eye," i. e. was very fond of you. The infin. is historical.

403. **mirum**, "astonishing!" The spectators take this as ironical; Thraso takes it as evidence of sincere admiration on Gnatho's part.

405. **ubi**: temporal.

406. **quasi ubi**, "just as though at any time." **exspueret**: lit. "spit

out." Thraso's company would act as an emetic; but the irony of the word is lost on the soldier. **illam miseriam**, "such trouble."

408. **elegantem**, "of good taste." Cf. 566, 1093, *Heaut.* 1063. **sic**: on *And.* 919.

409. **perpaucorum hominum**: gen. of quality; "(a person) of very few intimates." Cf. Hor. *Sat.* 1. 9. 44. **immo**, etc.: said aside. Gnatho's double meaning would be enjoyed by the audience.

411. **mordere**, "carped at me." Cf. Juv. 9. 9 *conuiua ioco mordente facetus.*

413. **inpense**: on *Ad.* 993.

418. **iugularas**: cf. *Ad.* 958. The plpf. denotes the completeness of the act; "you had the man quite throttled."

419. **illum**: i. e. Gnatho. **quid**: see App.

420. **tetigerim**, "touched up," i. e. "nettled." **Rhodium**: the Rhodians, the Sicilians, the Byzantines, and the people of Attica were regarded as no mean antagonists, where a contest of wit was concerned. Cf. Cicero, *De Orat.*, ii. 54. 217.

422. **plus**, etc. : said aside.

426. "A hare art thou thyself, (yet) goest thou in quest of game?" i. e., as Donatus puts it, '*quod in te habes, hoc quaeris in altero*'; which was as much as to say that the Rhodian was more than half a woman himself.

According to Vopiscus, *De Numeriano* 14, this was 'a proverb originating with Liuius Andronicus, as were also many others found in Plautus and Caecilius.' If Ter. took it from Andronicus, then the latter translated it from the Gk. δασύπους ὢν κρέως ἐπιθυμεῖς, which is quoted by Erasmus and others.

430. **dolet**: sc. *mihi.* **dictum**: sc. *illud fuisse.* **libero**, "free," "unrestrained," "unbridled," with a reference to the youth's conduct as described in *coepit . . . inridere* (424–425). Transl. "it pains me (to think) that it was said to the heedless and imprudent youth." Gnatho is sorry for the young man, who has encountered so clever an antagonist as the captain. This is the height of flattery.

431. **at**: on *And.* 666. **perditus**: sc. *erat*; "(he was) desperate," "wholly at a loss," i. e. for something to say in reply.

434. **istac**: i. e. the girl, called Pamphila (440).

442. **comissatum**: supine.

445. **par**, etc.: on *Ad.* 73.

448. **illi**: i. e. Thais.

448–9. **iam dudum illi facile fit quod doleat**, "it has long been easy (for you) to do that to her over which she shall smart."

450. **alio**: for *in aliam.*

453. **melius quanto**, "far more readily," than I.

ACT III. SCENE 2.

Thais now comes from her house, attended by Pythias her handmaid. Thraso proceeds at once to make capital with her by alluding to his presents, and Gnatho, like the parasite that he is, suggests that they go to dinner. Parmeno endeavours to counteract the possible effect of Thraso's presents by bringing forward the gifts of his master. The situation calls forth unfavourable comments from the lips of both Thraso and the parasite, and Parmeno lets the latter know in plain terms what he thinks of him. Finally Thais goes off with the captain, having first left word that Chremes, should he turn up, be entreated to await her return.

456. **sauium** = *suauium* ; "my love." For this and other such terms see Plaut. *Poen.* 365 ff.

457. **de**, "on account of," "in return for." **quam uenuste**: ironical. Parmeno speaks aside, and is thinking of the tactlessness of the soldier in making immediate reference to his presents. **dedit**, "has made."

460. **ex homine**, etc., "should you say that this fellow was of human extraction?" The reference is to Gnatho's beast-like craving for food.

463. **bene fecisti hodie**; **itura** . . . ,"thank you for coming at this time (for) I am off . . . " Cf. n. on *Heaut.* 1054.

466. **pace tua**, "by your leave"; ironical. **quod** refers to what follows. **fiat**: optative subj. The words are addressed to Thraso.

468. **aut nostri similia**, "or at least equal to mine," lit. "to us." *nostri* = gen. from *nos*.

469. **heus**: Parmeno calls aloud at the door of Laches' house.

470. **ocius**: on *And.* 724.

471. **tres minae**: a low price. Cf. *Phorm.* 557, *Ad.* 191.

472. **Dore**: so named (*Dorus*) from Doris, a part of Caria, in Asia Minor. Chaerea has been dressed to look like a eunuch. **em**: on *And.* 416.

473. **liberali**: on *And.* 123. **aetate integra**: on *And.* 72.

474. **honestus**: on *And.* 123. **quid tu ais**, "what do you say to this?" A request for another's opinion. For the other use of this expression see on *And.* 137.

476. **litteris**, etc. : literature, gymnastics, and music were the three chief subjects in which a free-born Athenian citizen was supposed to be well versed, if liberally educated.

479. For the aposiopesis here cf. that in *Heaut.* 913.

483. **quidam** refers to Thraso.

485. **recipitur**: the present is often used of an action really future — esp. in conditions and in animated discourse; cf. H. 533. 2.

488. **qui pararet**, "wherewith to procure."

490. **huic** refers to Thraso.

491. "To snatch food from out of the midst of the fire" was a proverb applicable to any act of unwarranted audacity.

493. **exeo**: for the tense cf. *Heaut.* 502, *And.* 594 (*dicam*).

498. Cf. 420–426.

499. **abi prae**: on *Ad.* 167.

501. **hoc**: on *And.* 386.

506. **uos**: i. e. her attendants.

ACT III. SCENE 3.

Chremes is unable to understand why Thais should have summoned him to her house. He suspects that she means mischief. In this of course he does her injustice. His suspicion that she wishes to pass herself off as his sister is dismissed with the recollection that she is too old. After declining to await her return he is persuaded by Pythias to join Thais at Thraso's house.

508. **ni mirum** = *ne mirum*; lit. "not wonderful," hence "without doubt," "assuredly." See Donatus (Wessner, vol. i, p. 382). **dabit**, "will make."

511. **roget quis**: on 252. **noram**: the tense is adapted to that of *iussit* (510). We should expect *noui*.

513. **rem diuinam**, "a sacrifice." Thais wanted to detain Chremes for some time and made this her excuse for being absent at a moment when it was difficult for her to arrange for a prolonged interview.

515–6. The infinitives are historical.

517. **friget**: sc. *sermo*.

520. **auellere**: sc. *rus*. See on *And.* 379, *Phorm.* 532.

522. **ecquis**: sc. *esset*. **quid habuisset**: i. e. on her person, in the way of dress or ornament.

523. **quaeritet**: subj. of obligation; "why should she ask these questions?"

525. **intendit**, "insists," "maintains." Note the change of construction. **uti est audacia**: on *Ad.* 389.

526. **ea**: i. e. *soror* (525).

528. **porro**, "now again." **orare**: infin. of the end (G. 423. Note 2.). We might expect *qui oret*.

531. **capitulum**: on *And.* 371.

532. **dico**, etc.: said aside.

534. **fac amabo**: lit. "do this (and) I will love you," i. e. "please do this." Cf. *Heaut.* 404. n.

537. **amabo**, etc., "I'll beg of you just to step across to the place where she is." *amabo* = *amanter rogabo*; cf. the Eng. 'I'll thank you to step, etc.'; Plaut. *Truc.* 872 *immo amabo ut . . . sinas eum esse apud me.* This use is but a slight remove from the parenthetical use of *amabo* with imv., as in 534.

ACT III. SCENE 4.

Chaerea and his friends at the Piraeus had agreed to dine together. To Chaerea had been entrusted the duty of making the necessary arrangements. The feast was to have come off before this, but at the place appointed nothing was ready, and Chaerea was nowhere to be found. So Antipho goes to look for him. As Chaerea comes out of Thais' house, Antipho steps aside to take note of his appearance and actions.

539. This vs. is quoted by Cicero, *ad Att.* 7. 3. 10.

540. **in hunc diem**: i. e. met and agreed upon this day. **ut de symbolis essemus**, "with a view to dining on the picnic (club) plan." See on *And.* 88. Cf. the Gk. δειπνεῖν ἀπὸ συμβολῶν.

541. **dati anuli**: i. e. as pledges for the payment of our several shares.

542. **parati**: partitive gen., from *paratus* (4th decl.). For the form cf. *And.* 365. n.

543. **homo**: i. e. Chaerea.

546. **quid hic ornati est**, "what sort of a 'get up' have we here?" See on 237.

547. **mali**, "mischief."

548. **nisi**: on *And.* 664, *Heaut.* 542.

ACT III. SCENE 5.

As Chaerea comes out of Thais' house he congratulates himself on the success of the plan according to which he had represented himself to be the eunuch whom Phaedria had promised to Thais as a gift. He meets Antipho and gives him an account of his reception by Thais and of his subsequent adventures. Finally he goes off to Antipho's house, where he may change his costume without risk of being seen by his father or brother. Thence the two are to proceed to the house of the freedman Discus, where the entertainment already alluded to has been provided.

549. **nemo homo**: an emphatic pleonasm. Cf. *Phorm.* 591, *Ad.* 259.

550. **erumpere**, "to give full vent to." For this transitive use (which is rare) cf. Cic. *Att.* 16. 3. 1 *ne in me stomachum erumpant.*

551. **quom**, "when"; see on *And.* 152. For the sentiment cf. Shak., *Othello*, Act ii, Scene 1, 'If it were now to die, 'T were now to be most happy.'

552. **contaminet**, "mar," "sully." Cf. n. on *And.* Prol. 16. **aegritudine**: on *Ad.* 312.

553. For the construction see on *And.* 245.

555. **quid**, etc.: dependent on *rogitando.* **emergam**: on *And.* 562.

556. **anne**: pleonastic for *an*, but rendered necessary by the metre.

557. **ab eo gratiam hanc inibo**, "I'll get into his good graces on this

score," by putting to him the questions which evidently he is wishing for. **quam uideo uelle**: sc. *eum*; "as I see he desires." *quam* is relative.

558. **quod**: on 449.

560–1. See App.

566. **elegans**: on 408.

567. **in hac**: sc. *uirgine*; "in the case of this girl," "over her."

568. **forte fortuna**: on 134.

570. **etiam dum**: on *And.* 201.

570–1. **submonuit me quod**, "gave me a hint which."

572. **illoc** = *illuc*; cf. *And.* 387. n.

579. **interiore parte**: sc. *aedium*; i. e. the women's apartments, *gynaecēum* (*Phorm.* 862), Gk. γυναικεῖον, γυναικωνῖτις.

580. **inquit**: sc. Thais.

581. **quae . . . essent**, "such as were in attendance on her."

582. **haec**: sc. *puellae*; see on *And.* 328.

583. **adparatur**: cf. *And.* 594. n.

583–5. **uirgo . . . aureum**: see Knapp in *Class. Rev.* vol. xx, p. 397, on this passage, and others (from Plaut.) on the subject of painting.

586–7. **consimilem ludum**: i. e. a game like to the one I wanted to play. **inpendio**: abl. of measure; "by a great deal," and so (adv.) "greatly," "very much." Cf. Plaut. *Aul.* Prol. 18; Cic. *Att.* 10. 4. 9 *at ille impendio nunc magis odit senatum.*

588. **in hominem**: see App.

589. **per . . . mulieri**, "that by means of a shower a woman was beguiled." *fucum facere* (with dat.) meant "to deceive," "to impose upon."

590. **templa . . . concutit**: cf. Hom. *Il.* I. 530 μέγαν δ' ἐλέλιξεν Ὄλυμπον.

591. **ac**: on *And.* 337.

598. **asinum**: on *Ad.* 935.

599. **proruont se**: cf. *Ad.* 319. n.

601. **limis**: sc. *oculis.* Cf. Plaut. *Mil.* 1217 *aspicito limis, ne ille nos se sentiat uidere.*

603. **explorata**, "sure," "safe." **pessulum**, etc.: on *Heaut.* 278. **obdo**, "fasten," "close"; on this word see Postgate in *Class. Rev.* vol. xv. p. 304.

606. **qui simulabar**: sc. *esse*; cf. Plaut. *Mil.* 152 *atque eadem erit, uerum alia esse adsimulabitur.* Transl. "whose counterfeit I was," i. e. the eunuch. The absence of all coarseness of speech in this scene is noticeable. Fontaine however omits the scene from his *L'Eunuque*, and substitutes another of a more refined character.

607. **sane hercle**: on *And.* 229.

608. **frugi es**, "you 're a clever fellow." Cf. *Heaut.* 597, *Ad.* 959. n.

ACT IV. SCENE 1.

Dorias, who was sent to conduct Chremes to the house of Thraso (538), returns, bearing the jewels of her mistress, Thais. Thraso, thinking that he saw a rival in Chremes, threatened to send for Pamphila, in accordance with the advice given him by Gnatho (439–445). This led to a quarrel between himself and Thais.

615. **illum**: i. e. Thraso.

621. **eius**: i. e. Chremes. Dorias explains the true reason for Thais' interest in Chremes.

622. **inuitat tristis**: i. e. Thraso sullenly invites Chremes to enter. **mansit**: Chremes had come to stay.

624–5. Cf. 440 ff. See App.

626. **conuiuium**: Thais is horrified at the suggestion that Pamphila, whom she believes to be an Attic citizen, should appear among strangers at a banquet, contrary to custom and prevailing notions of propriety. Thais is eager to restore her to her rights as a citizen even though, through misfortune, she is at present in the position of a slave. **tendere**, "persisted." **inde**: sc. *uentum est.*

627. **aurum**, "her jewels." Cf. *Heaut.* 288. Thais may have feared that Thraso in his anger would forcibly possess himself of some of her ornaments as a guarantee of her submission to his wishes.

628. **signi**: partitive gen. Transl. "this is significant."

ACT IV. SCENE 2.

Phaedria has reached the conclusion that an absence of two days from his mistress is more than he can stand. At least he will place himself where he can feast on her with his eyes, though her society be denied to him. He returns therefore without having entered his villa, and meets Pythias as she comes out of the house of Thais.

629. **inter uias**, "on the way (road)."

634. **male uero me habens**, "feeling truly dejected."

635. **deuorticulum**: i. e the point where a by-path led from the main road to his country house; or else, a kind of pet name for the house itself, as e. g. "my little inn."

640. **extrema linea**: abl.; "at a distance." The expression is ἅπαξ εἰρημένον; but cf. Hor. *Epist.* 1. 16. 79 *mors ultima linea rerum est.*

641. **haud nil est,** "is something," though not all that I could wish. Cf. n. on *Ad.* 141. **sciens**: contrast *inprudens* (633).

ACT IV. SCENE 3.

Pythias rushes out upon the stage, much excited over her discovery touching Chaerea (whom she believes to be Dorus, the eunuch) and Pam-

phila. She tells the news to Phaedria, who goes into his house to see if he can find Dorus.

644. **esse ausum**: on *And.* 245, 870.

645. **quin etiam insuper**, "nay, in addition to this also." 'The additory *etiam* lends itself to conjunction with particles (*insuper*) kindred in meaning.' See Kirk in *A. J. P.* vol. xviii, pp. 29 and 36.

646. **ipsam capillo conscidit** = *ipsi capillum conscidit.* *ipsam* is the girl herself as opposed to her garments. *capillo* limits the action of the verb to her hair (abl. of specification). *conscidit* is a manifest exaggeration, as is also *discidit*; but Pythias is both angry and excited.

649. **absente nobis**: loosely said for *absente me.* But, as Don. suggests, *absente* may be taken absolutely (sc. *me*); *nobis* would then be dat., "we have had some disturbance or other at home, during my absence."

651. **in' hinc** = *isne hinc.*

653. **eunuchum**: for the case see on *Heaut.* 724.

655. **utinam . . . uolunt**: i. e. may my enemies be drunk in the way I am, i. e. *non uino sed malo* (Don.). Cf. Plaut. *Asin.* 841.

656. **au** here denotes surprise and distress. **nam**: with *quod.*

662. See App.

663. **faxo scies**: cf. 285. See on *And.* 854. Phaedria departs.

664. **mea tu**: an apostrophe to the injured girl. See *Ad.* 289. n.

665. **eos**: sc. *eunuchos.*

666. **potesse**: frequent in Plaut.; afterwards contracted into *posse.* **miserae**: sc. *mihi.*

ACT IV. SCENE 4.

Phaedria returns with Dorus and is amazed to find that Pythias does not recognize the eunuch. He soon discovers that the eunuch exchanged dresses with Chaerea, and that the latter entered Thais' house in disguise. Phaedria at the last succeeds in throwing a partial veil over his brother's crime by compelling the eunuch openly to deny the truth.

668. **etiam**: temporal.

669. **male conciliate**, "you bad bargain." *conciliare* = "to purchase."

671. **huc . . . reditio**: on *And.* 400. **uestis**: gen. Cf. n. on *And.* 400.

673. **offendissem**: sc. *eum.* Cf. 1064, *Heaut.* 285. n. **ita** refers to his dress, which was that of the ordinary citizen. He had exchanged with Chaerea. Of this exchange Phaedria, of course, is ignorant; hence he misinterprets the change in the eunuch's appearance as a preparation for flight.

675. **istuc**, "that which you say," refers to Phaedria's last remark (674). **bene**: sc. *factum est.*

678. **nostrarum**, "of our people," i. e. the women of Thais' household.

quisquam: fem. The form *quaequam* is less frequent in early Latin. The same is true of other compounds of *quis*, as well as of the simple *quis* itself. For examples see Brix on Plaut. *Mil.* 362. **Cf. G. 107.** 3. Note **2.**

681. **illum** refers to Chaerea.

682. **honesta**, etc.: on *And.* 123.

683. **uaria** refers to the motley colouring of the garments in which the eunuch had been decked out before he met Chaerea and Parmeno.

684. **illam**: sc. *uariam uestem.*

685. **paulum**: adverbial; really an acc. of extent of space.

689. **colore mustelino**, "with a weasel-like complexion," i. e. livid, leaden-hued. Cf. Don. (Wessner, vol. ii, p. 417).

691. **eho**: on *And.* 184.

697. **hocedie**, "this very day." **quam dudum**: on *And.* 582.

699–700. See App.

706. **etiam**: on *Heaut.* 187.

710. **etiam non**: on *And.* 116. **credis**: Tyrrell and others alter to *credes* (or *credas*) on account of the metre, but the ictus of the verse justifies us in keeping the MSS. reading. See App.

711. **mirum ni**, etc., "I'm surprised that you don't believe what he says." Cf. n. on *And.* 598. **quid agam nescio**: said aside.

712. **heus negato rursum**: said apart to Dorus.

714. **malo**, "punishment."

715. **ora me**: said aside to Dorus. Phaedria secretly compels Dorus to unsay all that he has said, in the hope that the two maid-servants may be deceived; but the latter are not convinced. He also pretends to punish Dorus for failing to speak the truth.

716. **alio pacto**, "in any other manner," i. e. than through the pretence referred to. **hinc**, "out of this." The vs. is said aside.

717. **etiam ludificabere**, "continue to make sport of me." See *A. J. P.* vol. xviii, p. 29. Phaedria follows Dorus into the house.

718. **techinam**: see *Heaut.* 471. n.

719. **referam gratiam**: on 385.

721. **utrum**, etc.: on *Ad.* 382.

722. Cf. n. on *Heaut.* 748.

723. **illi**: i. e. Pamphila; not Thais, nor Phaedria. So Don., rightly.

726. **eos**: i. e. Thais and Thraso. **ex hoc**: i. e. from Chremes.

ACT IV. SCENE 5.

Chremes comes upon the stage half drunk. He tells Pythias that Thais has left the Captain's house, and he is astonished to hear that she has not yet come home. While he is speaking Thais appears.

727. **attat**: on *And.* 125. **uicit**: sc. *me.*

728. **pulchre**, "splendidly," "quite." Cf. n. on *Ad.* 979. Wagner renders, "jolly sober."

732. **uerbum** : on *And.* 426. **erit** : on *Heaut.* 1014. Cf. *Phorm.* 801.

733. See App.

734. **aetatem** : cf. n. on *Heaut.* 716.

735. **nisi** : on *And.* 664 and *Heaut.* 542.

736. **id dicere illam**, "that she meant that"; *id* refers to *tu ut sequerere sese* (735).

736–7. **nisi . . . minus**, "save that the soldier made clear to me what I failed to understand."

738. **eccam ipsam** : on *And.* 532.

ACT IV. SCENE 6.

Thais returns from Thraso's house. She is much disturbed in mind lest Thraso may come and carry off Pamphila. Chremes meets her, and she tells him that the girl is his sister. Chremes is inclined to run off on the pretext of bringing legal assistance from the forum. Thais dissuades him, and the two await the coming of Thraso, who brings with him a company of attendants.

742. **rem**, "reality," "fact"; cf. n. on *And.* 824. Transl. "if his words are turned into deeds."

745. See App.

752. **ereptum** : supine.

753. **cistellam** : the trinket-box in which the *signa* (112, 767, 808) or "birth-tokens" were placed by those persons who happened to come into temporary possession of an 'exposed' or kidnapped infant. The tokens were attached to the child at the time of exposure, and were intended to assist in the identification, in case the infant were found and brought up. Witness the ring in the *Heaut.* Such trinkets were sometimes called *monumenta*, γνωρίσματα. Cf. Plaut. *Cist.* 656, *Rud.* 1154–1174. Pamphila had been kidnapped. See 114–115. Consequently the *signa* included anything she may have worn when she was carried off.

754. **illum** : with *militem* (755). Chremes becomes agitated as he sees Thraso and his household in the distance. Both he and Thraso are timid characters. Cf. 789.

755. **quantas** : we might expect *multas* or the like, in view of the infin.; or else *miles . . . adducat* in place of *militem . . . adducere.*

760. Thais encourages Chremes by pointing out to him the disadvantages under which Thraso labours, in being a foreigner. A lawsuit would surely go against him. See *And.* 810 ff. **potens**, "influential," as in *Ad.* 502. Cf. n. on 353.

762. **ulcisci**: on *And.* 624. It is better to prevent the evil than to

obtain redress after it has been accomplished. Chremes' timidity is very manifest in this verse.

764. **aduocatos**: to serve as witnesses of Thraso's assault, and in general to assist in the suit to be brought against the soldier if he proved violent; see on 340. Cf. *Phorm.* 313 *amicos aduocabo*, etc.

767. **signa**, "the tokens." See on 753.

769. **animo praesenti**, "with ready courage," "fearlessly." Cf. *Phorm.* 957. **attolle pallium**, "tuck up your cloak," i. e. "make ready for action"; a final exhortation to Chremes to take courage and do his best. Cf. Plaut. *Capt.* 789 *conlecto quidemst pallio*: *quidnam acturust*? Cf. *Phorm.* 844. n.

770. "Alas! the man I have got as a champion is himself in need of a protector."

ACT IV. SCENE 7.

Thraso comes up with his attendants, whom he marshals in battle array before the house of Thais, with the ostensible purpose of taking the place by storm, but reserving for himself a position at a safe distance. When Thais appears, he determines to hold parley with her, before resorting to forceful measures. This gives Chremes an opportunity to inform Thraso that Pamphila is an Attic citizen, that she is his (Chremes') sister, and that the captain will molest her at his peril. Thraso then deems it better to retire. The whole scene is suggestive of the manner of a modern comic opera.

771. **hancine . . . ut**: on *Heaut.* 784.

774. **ipsam**: i. e. Thais.

776. **manipulus furum**, "his bundle of rogues," i. e. his assistants in the kitchen. Cooks had little reputation for honesty.

777. **peniculo**, "sponge"; really an animal's tail (which could be squeezed out like a sponge, after absorbing moisture), used for wiping tables on which food and wine had been spilled. Cf. Plaut. *Men.* 77–78.

779. **qui**, etc.: rel. clause of purpose; "(I brought it) to wipe our wounds with." Understand *portaui* from *portas* (777).

780. **malum**: on *Heaut.* 318. **seruat**, "keeps watch," i. e. "keeps close," "stays," "dwells."

781. **post principia**, "in the rear."

782. Said aside. **ipse sibi cauit loco**: i. e. the captain himself got out of the way. *caueo* with the simple abl. (i. e. without *ab*) is not uncommon in Plaut.; cf. Bacch. 147 *caue malo*, and *Rud.* 828 *caue sis infortunio.*

783. **Pyrrus**: i. e. the king of Epirus, who invaded Italy (B. C. 281–275).

785. "Doubtless in so far as (= though) you now think this fellow to be a great man, he is (in reality) a huge good-for-nothing." For the constr. cf. n. on *And.* 395. For *nebulo* cf. n. on 269.

786. **quid uidetur**, "what seems best?"

787. **ex occulto**, "from ambush."

788. **inruimus**: a very strong word; "how soon do we make our onslaught?"

789. **omniā**: see Introd. § 91.

795. **quid . . . agas**, "what is one to do with such a fellow as that?" i. e. with Thraso. Thais is addressing Chremes. For the constr. cf. *Heaut.* 642. **te . . . mihi**, "you withdrew yourself from me clandestinely."

797. **omnium**: on *And.* 872.

799. **sis**: on *Heaut.* 369.

800. **hodie**: on *Phorm.* 1009.

801. Chremes is showing himself to be braver than we should expect. This vs. is all but identical with Plaut. *Capt.* 800.

806. **os durum**, "brazen face!"

809. **furti se adligat**, "implicates himself in a charge of theft." For the gen. cf. Plaut. *Poen.* 737 *homo furti sese adstringet.* Cicero (*pro L. Flacco*, 17. 41) has the abl., *ne . . . se scelere adliget.* With the gen. understand *crimine.* Cf. the gen. with verbs of accusing, etc. (A. & G. 352). Thraso has purchased Pamphila with his own money. If Chremes takes her away from him, he is guilty of theft (provided she is not an Attic citizen).

810. **quaere**, etc., "go search for some one to answer you." Thais hereupon disappears. It is not improbable that in this scene Thais and Chremes are represented as speaking from an upper window, rather than from the stage. This is suggested by lines 784 and 786–787.

811. **haec**: i. e. Thais.

815. **domi**: felt as a gen., with *memineris*, as in Plaut. *Trin.* 1027 *commeminit domi.* "Remember your hearths and homes" was a stock expression in addressing soldiers.

816. **est in**, "is engrossed with."

ACT V. SCENE 1.

Thais appears from her house, greatly excited and followed by Pythias, who has been trying to evade her questions regarding Pamphila. Suddenly Chaerea comes into view, and Pythias persuades Thais to accost him. Chaerea still wears the clothes of Dorus, the eunuch.

817. **perplexe**, "ambiguously."

820. **obticet**: cf. *Heaut.* 938. n.

824. **qui Chaerea**, "what Chaerea?" Thais hears of this young man now for the first time. **ephebus**: see on 290 (*custos publice*) and cf. *And.* 51. n. Prof. Knapp thinks (see *Class. Phil.* vol. ii, p. 14) that *ephebus* here, as seen in the light of 290, is proof that the word should be taken in its technical sense in *And.* 51.

827. **nisi** : on 735. **amasse** : we might expect *amauit.*

829. **id lacrumat** : cf. *And.* 157. n.

830. **interminata sum** : on *And.* 496.

832. **dispudet** : on *Phorm.* 1011.

836. **quantum potest** : on *And.* 861.

839. **confidentia** : on *And.* 876.

ACT V. SCENE 2.

Chaerea, on arriving at Antipho's house, was disappointed to find that the latter's parents were at home — a fact that rendered it dangerous for him to enter. Accordingly he has been unable to exchange his eunuch's dress for that of an ordinary citizen. He now returns in the direction of Thais' house, after having narrowly escaped observation by an acquaintance. Thais reproaches him for his rash conduct, and receives a cool rejoinder. But after she has explained her purpose regarding Pamphila, Chaerea takes heart, and conceives the idea of making Thais his friend and ally. Thais is only too ready to fall in with Chaerea's plan to make Pamphila his wife, and bids him await the coming of Chremes, who has gone to fetch the old nurse through whose testimony the true parentage of Pamphila is to be established. Chaerea and Thais go into the house to await Chremes' arrival, despite the protestations of Pythias, who distrusts the young man's intentions.

841. **quasi dedita opera**, "as if on purpose."

844. **in pedes** : sc. *conicio* (cf. *Phorm.* 190), or *do* (cf. Plaut. *Capt.* 121 *mene uis dem ipse in pedes* ?).

845. **angiportum** : a term applied to a narrow passage or alley-way separating two adjacent houses or blocks of buildings (*insulae*), and not always a thoroughfare (cf. *Ad.* 578). For the neut. form cf. *Ad.* 576, 578, *Phorm.* 891. The masc. *angiportus* (4th decl.) occurs in *Hor. Od.* 1. 25. 10.

849. **quid mea autem** : sc. *rēfert*; "what difference does it make to me, however?" Cf. n. on *Ad.* 881 and 913. Cf. also *Hec.* 510, *Phorm.* 389, *Heaut.* 793.

850. **Dore** : Thais pretends to take Chaerea for the eunuch.

851. **era, factum** : Chaerea pretends that he is the eunuch, and the property of Thais. **satine . . . placet**, "you approve of such conduct, do you?" In *Ad.* 737 (cf. 641) the interrog. particle is omitted, the tone of the voice being sufficient to indicate the interrogation.

852. **inpune**, "without punishment." Cf. 1019. **noxiam**, "offence," "fault."

855. **hanc** : i. e. Pythias.

860. **etiam** : additory. **ultro** goes with *etiam*; see Kirk in *A. J. P.* vol. xviii, p 36.

861–2. **debeam . . . quicquam**: i. e. I should be somewhat in that rascal's debt, I suppose, if I did this thing (i. e. tear his hair); but precious little would it be. Pythias is ironical, and her irony makes the expression = "I should not be at all in his debt." Hence *quicquam*. Her words are explained in part by the following verse. If he confesses himself to be her fellow-slave and equal, she is free to vent her rage upon him.

866. **indignus qui** = *dignus qui non.*

871. **solidum**: on *And.* 647.

874. **malo principio**: in apposition with *re*; or else an abl. absol. = "though the beginning is bad."

876. **-que et**: on *And.* 676.

882. **te . . . amo**: on 186. Chaerea does not mean that he is *in love* with Thais, but merely that he is grateful to her for taking this charitable view of his offence. But Pythias understands him to mean more than this. Hence her caution expressed in the next verse.

883. **tum**: illative; "in that case." **ab istoc**: a common construction with *caueo.*

884. **non ausim**: sc. *quicquam facere.*

886. **fide**: dat.; see on *And.* 296.

890. **haec**: i. e. Pamphila. Transl. "if only she is a citizen."

892. **accersitum**: collateral form of *arcessitum.*

899. **pugnam**, "trouble."

900. **uidere** = *uideris.*

901–2. **non faciam**: i. e. I'll not commit any wrong. **non credo . . . erit**: i. e. I trust you not, until the opportunity for you to do wrong shall have passed by. *committere* = "to do," "to perpetrate."

903. **seruato**, "you shall keep guard over me."

908. **id ipsum**: on *And.* 350. **uirgo uero**: lit. "in truth a maid!" i. e. "truly (an example of) maiden modesty"; a sarcastic reference to Chaerea and his fears about his dress. **i prae**: on *Ad.* 167.

ACT V. SCENE 3.

While Pythias is cogitating how she may take vengeance on Parmeno, Chremes appears, bringing with him Sophrona, the nurse, who has recognized the tokens and is prepared to speak with authority on the question of the identity of the girl, Pamphila. The recognition gives Pythias the opportunity she is seeking, to play a trick upon Parmeno.

911. **quid nam**: on *And.* 321. **qui**, "whereby"; see on *And.* Prol. 6.

912. **hunc**: i. e. Chaerea. **supposiuit**: see App. **ocius**: on *And.* 724.

913. **promoues**: on *And.* 711.

915. **ac memoriter**, "(yes) and accurately," "in detail."

916. **nam**: on *And.* 43.

918. **bonum**: sarcastic. **incedere**: ironical; "advancing majestically"; cf. Verg. *Aen.* 1. 46.

919. **si dis placet**, "please God"; cf. *Ad.* 476. n.

920. **qui**: on 911.

ACT V. SCENE 4.

Parmeno congratulates himself on his success in securing for his young master (Chaerea) the object of his desires. Amid these reflections he is accosted by Pythias, who feigns grief at what she pretends is Chaerea's wretched fate. He must suffer the penalty of the law, she says, for his misconduct, inasmuch as his victim has been proved to be an Athenian citizen. Parmeno is amazed and terrified, for he can see no escape from the necessity of making the facts known to Laches, the young man's father, at whose hands he may look for nothing but condign punishment.

924. **astu**: cf. Plaut. *Capt.* 221 *nam doli non doli sunt, nisi astu colas*, and n. on *Heaut.* 366.

926. **quod**, "the fact that." **amorem**, "passion."

927. **a meretrice auara**: denotes the source whence the *uirgo* was obtained; hence "belonging to, etc." **uirginem**: object of *amabat* (928).

928. **quo**: the antecedent is *amorem.* The abl. is causal. **eum** is resumptive and refers to *amorem.* **confeci**, "I accomplished," "I brought to its consummation."

930. **palmarium**, "a master-stroke."

933. **mature**, "in good season."

936. See App.

938. **quam**, "how." **inhonestae**, "repulsive."

939. **ex iure hesterno**, "steeped in (lit. 'taken from') yesterday's broth." '*Aut deest "madidum" aut "maceratum" aut "emollitum." nam apparet et sordidum esse, quia sit ater, et durum utique, qui ex iure hesterno sit comedendus*'; Donatus.

940. **saluti**, "salvation." See App.

941–2. Said aside. **in nos**: on *And.* 758.

943–6. Spoken aloud, that Parmeno may hear, but as though Pythias were not aware of his presence. **adulescentulum** refers to Chaerea.

944. **huc**: i. e. to our house. **quid est**: Parmeno wonders what it all means.

946. **quae exempla**: i. e. *ea exempla quae*; "those cruel penalties which they say will be inflicted upon him." For **indigna** = "cruel," "dreadful," cf. Don. (Wessner, vol. i, p. 468).

947. **nam**: cf. *And.* 321. n.

952. **hinc**: i. e. of Athens.

953. **istic miser**, "that wretched fellow," i. e. Chaerea.

954. **frater**: i. e. Chremes.

955. **conligauit**, etc.: cf. n. on *And.* 865.

956. See App.

957. **sese**: sc. *facturum esse.* **solet**: sc. *fieri.*

962. **erilem**: Parmeno's master was the father of Phaedria and Chaerea.

965. **illi**: i. e. Chaerea. **ne neque . . . et**, "lest you both fail to be of service to him and."

967. **senem**: see list of *Personae.*

968. See App.

969. **huic**: i. e. Chaerea.

970. **isti**: sc. *seni.* **omne**, "all," "the whole story." **ut**, "how"; interrogative. See App.

ACT V. SCENE 5.

Laches (Demea) comes in from his place in the country, and is felicitating himself on thus being able to escape the *ennui* incidental to too long a stay in one place, when he meets Parmeno. Suspecting mischief he questions the slave as to his reason for being where he is. The latter is greatly confused, but makes a confession of his fears regarding Chaerea. Laches becomes very angry and rushes into Thais' house. Parmeno is left to meditate on his chances of punishment.

971. SE. = *Senex.* See App. The name does not appear in the text.

973. **satias**: commonly used only in the nom. sing., the other cases being taken from *satietas.*

976. **saluom te aduenire gaudeo**: the usual formula of greeting addressed to a person coming from abroad, or from the country to the city; cf. *Ad.* 80.

978. **satine salue**, "is all well?" *salue* is explained by Don. as = *integre, recte, commode,* i. e. as an adv. Thus Plaut. *Men.* 776 *saluen aduenis?* Cf. *And.* 804 and Livy, I. 58. 7 with Lease's note. In Plaut. *Trin.* 1177 the answer *recte* lends support to the adv.; but some good editions have *satine saluae* here (sc. *res sunt*), and the evidence of the MSS. to the contrary can hardly be cited against the adjective, since the MSS. do not distinguish carefully between diphthongs and single vowels. See App.

980. **huius**: part. gen.; cf. *Heaut.* 551 and 961. n.; or *huius* here may be governed by *causā* (taken twice in the verse).

985. **hinc**: with refer. to the household of Thais. See App.

986. **iam**, "already"; explained by 693.

987. **in astu**: Athens was called τὸ ἄστυ in distinction from the Piraeus, and Laches is surprised to hear that his son (Chaerea) has left his post at the latter place and come "to town." Cf. the use of *urbs* = *Roma.*

996. **tantum est**, "this is all."

998. **necessus** : cf. *And.* 372. n. **id gaudeo** : on *And.* 157 (*operam do*).

1001. **insigne**, "extraordinary," "remarkable." Transl. "make an example of them."

ACT V. SCENE 6.

Pythias returns from Thais' house to find Parmeno and enjoy his discomfiture. The trick she has played upon him has proved a success: Laches having entered Thais' house has seen his son in the dress of a eunuch and will punish Parmeno for suggesting the device to Chaerea, while the son also will be angry because Parmeno has betrayed him to his father.

1003. **errans**, "under a false impression," "full of his mistake"; very emphatic.

1004. **solae** : on *And.* 608. **fuit** : impers.; "I had the fun all to myself." **scibam** : Pythias knew there was nothing to fear, but she knew also what was passing in the mind of the old man — which the others did not.

1005. **id** : adverbial acc.; "for this purpose." Cf. n. on *And.* 414.

1011. **etiam** : the additory force is weakened to the point of being untranslatable, except by a vocal stress upon the modified word (*primo*); "and yet I formerly took you, etc." See Kirk in *A. J. P.* vol. xviii, p. 32. **credidi** : sc. *te esse.*

1013. **paenitebat**: sc. *te.* Transl. "were you then not satisfied with the crime?" For *paenitet = parum uidetur*, cf. *Heaut.* 72, *Hec.* 775, Plaut. *Rud.* 578 *an te paenitet, In mari quod elaui, hic in terra ni iterum eluam?* **flagiti**: on *Ad.* 101.

1014. **miserum** : i. e. Chaerea. **insuper etiam**: *insuper* reinforces the additory sense of *etiam*; "in addition to all this." The temporal force, however, is not expelled. See Kirk in *A. J. P.* vol. xviii, p. 29.

1015. **illi**: i. e. Chaerea. **animi**: on *Ad.* 666.

1015–6. **uestem illam indutum**, "clothed in that dress." For this use of the acc. with the pass. of *induo*, see G. 338. Note 2.

1017. **etiam** : additory (or intensive), often in questions which imply that the utterance, or act, is an aggravation of some wrong done, an adding insult to injury. See Kirk in *A. J. P.* vol. xviii, p. 39.

1018. **nimium** : adv.; "very much so."

1019. **inpune** : on 852. **habueris** : the apodosis may be supplied from what precedes, viz., *nimium lepidum est* (ironical); or else **reddam** (= "I'll requite you," "I'll pay you back") is the apodosis. **uerum**, "yes?" Said with a mocking smile on her lips. **credo** : ironical.

1020. **in diem**, "for a (distant) day," "for a day (yet to come)."

1021. **iam pendebis**, "you'll be strung up presently." Slaves were tied to a high post and whipped. Cf. *Phorm.* 220. **nobilitas flagitiis**, "render notorious for rascalities."

1022. **uterque**: i. e. both Chaerea and his father.

1023. **illo munere**, "that present (which you made us)," i. e. Chaerea in the dress of a eunuch. For *munerĕ* see Introd. § 91. **honos**, "reward."

1024. **meo indicio**, "through betrayal of myself." **sorex**: a rat might be tracked by its squeak, but would escape if it kept quiet. Had Parmeno held his tongue he would not have found himself in the present predicament.

ACT V. SCENE 7.

Thraso appears, accompanied as usual by his "hanger-on," Gnatho, for the purpose of surrendering himself, heart and soul, to Thais; for this he finds a parallel in the conduct of Hercules. Chaerea bursts out upon him from Thais' house, which rouses in him further suspicion and dismay.

1027. **qui**, etc., "how (i. e. why) (should I serve her) less than Hercules served Omphale?"

1028. Said aside. **conmitigari**: cf. Plaut. *Mil.* 1424 *mitis sum equidem fustibus*, where *mitis* is rendered by Tyrrell, "beaten to a jelly." Cf. also *Aul.* 422 *ita fustibus sum mollior magis quam ullus cinaedus.* **sandalio**: according to Lucian, Hercules was beaten by Omphale with a slipper: παιόμενος ὑπὸ τῆς Ὀμφάλης τῷ σανδάλῳ; see *Dial. de Historia Scribenda.*

1030. **numquam etiam**: on 360.

ACT V. SCENE 8.

Chaerea comes out of Thais' house in a state of great elation at the turn affairs have taken. Much to the surprise of Parmeno he thanks the latter for his assistance, and addresses him as the sole author of his happiness. He informs Parmeno that Pamphila has been discovered to be an Athenian citizen; that she has been betrothed to him (Chaerea), and that Thais has placed herself under his father's protection and is accordingly wholly devoted to Phaedria. Parmeno expresses his satisfaction at the situation, particularly as it will be a source of discomfort to Thraso. The latter declares himself to be utterly undone.

1034. **quid**: on *And.* 157.

1038. **in tranquillo**, "secure", lit. "in a calm (in calm water)." Cf. *And.* 845 *in uado*, and 480 *in portu*; *Phorm.* 689; Lucretius 5. 12.

1039. **clientelam**: a relation such as is implied in *And.* 924–925 *ille . . . se.* See Harper's *Dict. Class. Lit.*, s. v. *clientes.*

1040. **scilicet**: cf. *And.* 950. n.

1041. **quod**, "on account of which"; cf. n. on 449.

1042. **ubi ubi**: on *And.* 684. **uisam domum**, "I'll go home and look for him."

1043. **perpetuo perierim**, "I'm done for forever." The idea is strengthened by the alliteration. Cf. *Ad.* 283.

1044–9. Chaerea, believing himself to be alone, gives full vent to his joyous feelings. It may be inferred from 1041 that he is expecting his brother Phaedria.

ACT V. SCENE 9.

Phaedria appears from Laches' house, having heard a full account of the situation from Parmeno. He and Chaerea congratulate each other, while Thraso is in utter despair. The captain begs Gnatho so to arrange matters for him that he may at least have a share in Thais' good graces. This Gnatho accomplishes by appealing to the characteristic greed of the young men, who are persuaded that it would not be a bad thing to make a friend of Thraso and thus take advantage of his good dinners and of his readiness to bestow favours upon Thais, whose natural extravagance it may be beyond their means to gratify. They decide accordingly to receive both Gnatho and the captain into their company. While this decision is undoubtedly due to the poet's desire to represent all parties as satisfied and happy at the conclusion of the play, it cannot but place both Phaedria and Chaerea in an unfavourable light before the spectators, who can hardly find pleasure in anything so unworthy as the pretence of friendship for purely sordid purposes.

1049. **serua . . . nobis** : for the sentiment cf. Hor. *Sat.* ii. 6. 5 *nil amplius oro, Maia nate, nisi ut propria haec mihi munera faxis.*

1051. **credo** : on *And.* 939.

1055. **precibus pretio**, "by entreaty or bribery," "by hook or by crook." **in parte aliqua tandem**, "in some degree at least, be it never so slight." **haeream apud**, "hang about," "dance attendance upon." Cf. Plaut. *Epid.* 191 *haerere apud nescio quam fidicinam.*

1056. **si quid conlubitumst**: sc. *tibi*; "if you have made up your mind to a thing," i. e. "I am sure, if you make, etc.," you will be successful.

1057. **auferes** : cf. n. on *And.* 610.

1058. **efficio**: pres. = fut., as often in colloquial Latin.

1059. **inuocato** : sc. *mihi*; "for me though uninvited." For the application of this word to parasites cf. Plaut. *Capt.* 69–76.

1060. **adcingar**, "I'll make ready (then)," more lit. "I'll gird myself (for the fray)."

1063. **uobis fretus** : a conciliatory reply; "relying on your goodness."

1064. **platea** : on *And.* 796. **offendero** : cf. 673, and the omission of the pronoun there. **quod**, etc., "as to the fact that, etc." Understand some such idea as "this will avail you naught." See *And.* 395 and n.

1065. **hac** : sc. *uia*.

1066. **uostrum** : neut.; transl. "I do not recognize as yours so haughty (a manner of acting)." Cf. Plaut. *Trin.* 445 *hau nosco tuom*, and 123 *non istuc meumst* = "that is not my way."

1067. **audite paucis**: on *And.* 29.

1070. **huius**: cf. 980. n. Gnatho, with that keenness which is peculiar to his class, admits at once that what he is about to propose is intimately connected with his own interests, but suggests that his interests and theirs may be identical.

1073–4. **cum illa ut lubenter uiuis**, "as you are fond of (good) living in that lady's company." Cf. *And.* 889, *Hec.* 694, *Ad.* 477. *illa* = Thais.

1074. **uictitas**: with a play on *uiuis*; transl. "and indeed you are exceedingly fond of good living." **bene lubenter** = *lubentissume.*

1076. **suppeditare possint**, "may be at hand," "may be available."

1077. See App.

1080. **neque . . . metuas**, etc., "nor need you fear that the lady will fall in love with him"; i. e. there is no reason to fear: subj. of obligation or propriety. See my article in *P. A. P. A.* for July, 1901, vol. 32, p. lxxxvii. Cf. Elmer in *Class. Rev.* vol. xv, p. 159.

1081. **hoc etiam**: on *And.* 300. **quod**: i. e. *id quod.*

1082. "There is certainly not a man who entertains in better fashion nor more liberally." For this use of *accipio* cf. Plaut. *Pseud.* 1253 ff., and the English 'receive.'

1084. **unum etiam**: on *And.* 940. **gregem**, "company," "society."

1085. **hoc saxum uorso**, "have I been rolling this stone", that is, "have I been engaged in this unprofitable labour." Cf. the Gk. λίθον κυλινδεῖν. Gnatho refers to the occupation of a parasite by which he has hitherto been making his livelihood. The expression is proverbial, and is borrowed from the story of Sisyphus.

1087. **hunc uobis prōpino**, "I pass him on to you"; a metaphor derived from the custom of tasting the cup and handing it on to another. But the original meaning is largely forgotten, or its use with *comedendum* ("to be eaten out of house and home") and *deridendum* ("to be made your laughing-stock") would be false metaphor. It is for this reason that Bentley wrote *ebibendum* instead of *deridendum.*

1092. **numquam etiam**: on 360.

1093. **in hoc**: i. e. *in Thrasone.* **elegantiam**: cf. n. on 408.

1094. **nil praeter promissum est**, "everything is exactly as you promised," lit. "nothing is contrary to your promise"; addressed to Gnatho. **Cantor**: on *And.* 981.

APPENDIX TO NOTES ON THE EUNUCHUS

38. Probably spurious. The characters are evidently repeated from vss. 30–31, and are those whose existence in the play the argument is intended to justify. The line is bracketed by Dz.

113. **potis erat**: thus Umpf., Dz., Fleck., after Bentley. MSS. *potuerat*, which will not stand with *scibat*. On *potis* see *And.* 437. n.

117. For **educere** preferred to *educare* cf. 156, *And.* 274; n. on *Ad.* 48.

132. **esse**: thus Bentley, followed by Fleck., Umpf., Dz. The word is necessary both to the metre and to the syntax.

188. Not in A; bracketed by Dz.; but approved by Don. and accepted by Fleck. — rightly.

190. **mea**: accepted by Fleck. and Dz.

212. **qui** is the reading of A.

267. *Thaidis* of the MSS. is undoubtedly a gloss, probably for *huius* (*eius*). Dr. Minton Warren (*A. J. P.* vol. iii, p. 482) shows that Bentley proposed to read *stare eius* (not *huius stare*, as in Prof. Tyrrell's footnote), and thus anticipated Hauler's *huius* (*eius*) *stare*. Dziatzko's objection (see *Adn. Crit.*) to *huius* (*eius*), viz., that Parmeno would hardly have been standing at that time before the house of Thais, is strained, and his conjecture is inferior to that of Hauler, since it ignores altogether the existence of MSS. *Thaidis*.

300. **dicet** yields a poorer meaning than *dices*, which was the reading of Eugraphius.

312. Dz. has *est adeo*, but rejects *est* after *res*. Fleckeisen's *sic adeo* keeps closest to the MSS., and makes excellent sense. **rés est**: Tyrrell *rést*. **ubi** = *in qua*.

325. **auorsae**: I prefer the oxymoron presented by *aduorsae* (*aduersae*).

419. Perhaps a better pointing than that of the text would be *quid? illud*, etc. *quid?* arrests attention; *illud* anticipates *quo pacto*, etc.

560–1. The text is very uncertain. '*quid est festus dies hominis?*' says Eugr. Many efforts at emendation have been made by editors, for which see Umpf., Fleck., Dz. (with *Adn. Crit.*), and Fabia. Dz.'s judgment here shows perhaps the least inclination to depart from the MSS. tradition.

588. **in hominem**: to object to this reading on the ground of its inaccuracy is to be too literal. Whatever the form of the disguise assumed by the god, it is the fact of his taking on human nature for the time being, that is of interest to Chaerea. Donatus saw this when he made his comment, '*in hominem, id est in hominis audaciam atque flagitia.*' Consequently Bentley's emendation (*aurum* uel *pretium*) is needless.

624–5. Bentley's *puer, i* is a probable conjecture, commended by Dz. who follows Guyet in rejecting *exclamat*. *puere* is an archaic vocative; cf. Plaut. *Asin.* 891, *Most.* 949, 990. Thus also *Hec.* 719.

662. It is natural to seek to avoid a change to trochaic metre in this verse, although Tyrrell makes it. Yet *illic* is shown by Engelbrecht (*Stud. Terent.*, p. 69) to be all but impossible. A fair compromise would be *quo illinc*, approved by Engelbrecht. See footnote.

699–700. If Bentley is followed, the two verses will scan as a single iambic senarius; thus Dz. and Fleck. See footnote.

710. MSS. *etiam nunc non credis indignis nos esse inrisas modis*, which will not scan. Fleck. reads *étiam nunc non crédis nos indígnis inrisás modis*, and thus retains *nunc* which is more important here than *esse*, and *credis* which is preferable to *credes* (the conjecture of Bothe). Dz. omits *nunc* and reads *credes*. In this he is followed by Tyrrell. But *credis* is quite possible, in view of the ictus of the foot, and is the true reading.

733. **sed . . . uenit**: the interrog. nature of the sentence is noticed by Don., and *-ne*, suggested by Hare, assists the metre and is accepted by Umpf., Dz., Fleck., and others.

745. *quasi* is retained by Umpf. who punctuates *qui? quasi istuc. . . .*

912. **supposiuit**: see Engelbrecht (*Stud. Terent.*, p. 47), and n. on *And.* 729.

936. Condemned by Guyet, Bentley, Dz.; retained by Umpf. and Fleck.

940. MSS. *salus est* is retained by Umpf., Fleck. (1st ed.), Wag., Fabia, — rightly.

956. **atque equidem**: MSS. But Bentley reads *et quidem* and Umpf. *atque quidem*, on the mistaken assumption that *equidem* belongs only to the first person. Cf. Fabia's n. on this verse.

968. **dicam**: repeated *metri causa*, by most good commentators.

970. **omne ordine**: thus also Bentley, Umpf., Wag., Dz., Fleck.

971. In the MSS. scene-heading A has *Demea*, Σ *Laches*. See Fabia's n.

978. **salue**: thus most good MSS. But Umpf., Wag., Fleck. read *saluae*, with slight MSS. support. See note.

985. **hinc**: thus also Fleck., Wag., Dz.; but MSS. *hic* makes good sense = "at Thais' house." See Fabia's note.

1077. Don. read *possit . . . ad omnia haec* with the MSS. His note is, '*aut pro "suppeditari" aut deest "se," ut* (Verg. *Aen.* II. 235) "*accingunt*" [sc. *se*].' The subject of *possit* is Thraso.

PHORMIO

DIDASCALIA

Cf. n. on the *didascaliae* to the previous plays.

1. **Phormio**: see Introd. § 48. **Ludis Romanis**: see Introd. § 74.

6. **facta quarta**, "produced fourth in order." The second and third performances of the *Hecyra* took place in 160 B. C., the year after that in which the *Phormio* was brought out. See Introd. § 47. As the first performance of the *Hecyra* was a failure it may have been disregarded by the person who composed this notice. In that case the place of the *Phormio* in the order of production will correspond with the numeral here given, as well as with that assigned to it in the Codex Bembinus, and by Donatus. See the Dziatzko-Hauler edition of the *Phormio* (Introduction, p. 17), and Watson's article in *T. A. P. A.* p. 150 f.

PERIOCHA

Cf. introductory n. on the *Per.* to the *Andria.*

7. **cum**: inserted here rather than at the beginning of vs. 8, by Dziatzko and Fleckeisen, to avoid hiatus in *uísăm Ántipho.* But Elmer (p. 156 of his edition of the *Phormio*) has shown that this departure from the universal testimony of the MSS. is unnecessary, to say the least, because the hiatus 'may be easily paralleled' from Plautus.

12. **adgnitam**: on *And., Per.* 11.

PERSONAE

See remarks on the *personae* of the *Andria.* In Codices Vaticanus, Ambrosianus, Parisinus, and Dunelmensis (see Introd. pp. 61, 63) there are pictures of masks, on the page following the didascalia of each play. The expression of each mask is in keeping with the character in the drama which it is intended to fit. All the characters in each play are thus represented. The masks belonging to the *Phormio* have been reproduced from the Vaticanus, and published in a *libretto* translation of the play by M. H. Morgan (Cambridge, Mass., 1894), together with the miniatures of the same codex, representing the *dramatis personae* of the *Phormio*, as these might appear in the several scenes, and as they may have been posed or grouped for some important moment of each scene. These miniatures have been published also in *Harvard Studies*, vol. xiv. (at the back), together with a paper relating to them by John Calvin Watson. Cf. the article by John W. Basore on the 'Scenic Value of the Miniatures,' in *Studies in Honor of*

B. L. Gildersleeve (Johns Hopkins Press, 1902). A selection of these miniatures is given in Laming's ed. of the *Phormio* (London, 1902).

PROLOGUS

See introductory remarks on the Prologue to the *Andria*.

1. **postquam**: with accessory notion of cause, "since," as in *Ad.* 765 and Prol. 1. **poëta uetus**: on *And.* 7. **poëtam**: i. e. Terence.

2. **transdere**: the spelling is based on *C. I. L.* 1. 198, 54 and 58 *transdito*, and on Donatus' note, '*transdere' ueteres sonantius, quod nos lenius 'tradere*,' etc. (Wessner, vol. ii, p. 350).

4. **qui** refers to *poëta uetus*. **hic**: i. e. Terence.

5. **scriptura leui**: on *And.* Prol. 12. Observe the emphasis produced by the chiasmus.

6. **scripsit**, "has described." The subject is Terence.

6–8. **insanum adulescentulum**, etc., "a frenzied youth gazing at a hind in flight and the hounds in full pursuit, while she (the hind) implores him with tears to come to her assistance." These words probably refer to some scene in a play of Lanuuinus, in which the youthful lover imagines that he sees the object of his affections, in the form of a hind pursued by dogs, and imploring his protection. Such a scene would be objectionable in a comedy, on account of its startling character. Ter. is careful to avoid situations suited to tragedy — a fact noted by Euanthius (4th cent. A. D.) in his preface to the Terentian dramas.

8. **eam plorare**: cf. Shak., *As You Like It*, Act ii. Scene 1, 'poor sequester'd stag, That from the hunter's aim had ta'en a hurt, . . . and the big round tears Cours'd one another down his innocent nose In piteous chase.'

9. **quod si**, "but if." **intellegeret**: sc. *poëta uetus*. **stetīt**, "maintained its ground," "succeeded." As a rule, the indic. is found after *quom* in early Latin, whether its use be temporal or otherwise. Cf. 23 and *Eun.* 243. The subj. of indirect discourse might be looked for here, but the indic. presents the idea as a fact and thus lends force to the argument. See on *And.* 152. For the length of the final syl. see Introd. § 91. **noua**: sc. *fabula*. The adj. refers to the first performance.

10. **actoris**: i. e. the leading actor of the troupe or company, who was also the *dominus gregis* or manager.

12. **hoc** and **sic** refer to what follows.

14. **prōlogum**: *ō*, although short in *πρόλογος*. The Latin *prō* is responsible. Cf. *prōpino* (*προπίνω*), *Eun.* 1089. The sense is that Ter. would have had no reason for writing a prologue had not Lanuuinus attacked him. **nouos**: sc. *poëta*, i. e. Terence, who was younger than Lanuuinus. On the nom. sing. in *-os* see A. & G. 46. Note; H. 83. 10.

15. **quem diceret**, "to deliver"; we should expect *scriberet*; see Dz., *Adn. Crit.* See App. **nisi haberet**, etc., "without having some one to abuse"; a second protasis, repeating the first, as frequently in Latin.

16. **is . . . habeat**, "let him take home to himself this answer."

16–7. **in . . . positam**, "that the prize (for literary composition) is offered to all."

17. **artem musicam**, "the pursuit of poetry," with special reference, however, to the dramatic art; see on *Heaut.* Prol. 23. **tractant**, "take up," "practise." In classical Latin we should expect the subj. in a rel. cl. in indirect discourse. In Ter., dependence on an infin. with subject acc. is seldom sufficient in itself to occasion a change of mood, if the indic. would be the mood of direct discourse.

18. **reicere**: trisyllabic.

19. As Lanuuinus has endeavoured to drive Terence off the stage ("from his studies to starvation") by his criticisms, the latter is obliged in self-defence to reply to his accusations. It is an answer however, not an attack, that is intended: the other man began the fight; reprisals therefore are justified.

20. **benedictis si certasset**, "had he carried on the rivalry by means of compliments." **audisset bene**, "he would have received compliments in return," more lit., "he would have heard himself well mentioned." *audire bene* is similar to the Gk. **καλῶς ἀκούειν** or **ἀκούειν εὖ**. Thus also *male audire* = **κακῶς ἀκούειν**; cf. *Hec.* 600.

21. "Let him understand that what he has administered (to our poet) has been repayed to him in kind." For *id* see App. **síbi ĕsse**: see Introd. § 91.

23. **quom**, "albeit," "although"; see on 9 (*stetit*), but the subj. occurs in 733, *Ad.* 166. Cf. Dz.-Hauler's n. on 22 f. **de se**, "on his own part."

24. **animum attendite**, like *animum aduertere*, governs an object. Cf. *animum induxti* (*And.* 572 and n.).

25. **Epidicazomenon**: see Introd. § 48. The word signifies "the claimant," and has reference to the fact that Phormio makes claim in an Athenian law-court that under the law of Athens Antipho must marry Phanium. **uocant**: i. e. "people call" — unless we read *Graeci*, with Fleckeisen.

26. **hic**: i. e. Terence.

27. **partis**: on *Heaut.* Prol. 1. **quĭ**: cf. *Heaut.* 195. n.

29. **uoluntas**, "favour."

32. **grex**: cf. n. on 10 and *Heaut.* 45. **motus loco est**, "was driven from the stage." The reference is to the 'failure' of the *Hecyra* at its first production. See Introd. §§ 47 and 73.

33. **quem locum**, "which place (upon the stage)."

34. Owing to the "skill" of the actor and stage-manager, L. Ambiuius Turpio, as well as to the general "affability" and "good-will" of the audiences, the *Heauton timorumenos* and the *Eunuchus* were successful.

ACT I. SCENE 1.

The scene represents a street in Athens, leading, on the spectator's right, to the market-place (*forum*), on the left to the harbour.[1] At the back of the stage stand the houses of Chremes, Demipho, and Dorio, in the order named, beginning on the left.

Dauos enters from the right, bearing a small bag of money which represents the balance of an account held by Dauos to the credit of Geta, his fellow slave. The latter has asked Dauos to collect it and close the account, since he is in need of the money for a special purpose. The nature of this purpose is the subject of Dauos' speculations. Dauos is a *πρόσωπον προτατικόν*, i. e. a character employed merely to introduce the play, and assist in the explanation of the plot. He appears only in the *πρότασις* or that part of the play which precedes the action proper, *ἐπίτασις*. Hence he disappears forever at vs. 152. Of like nature are Sosia in the *Andria* and Philotis in the *Hecyra*, and Grumio in the *Mostellaria* of Plautus. Cf. introductory note to *And.*, Act I, Scene 1. *fin.* See Fay's *Most.*, p. 67.

35. **amicus summus**: on *And.* 970. **popularis**, "fellow-citizen," "fellow-townsman." This is the meaning in *Eun.* 1031 and *Ad.* 155, the only other places in Ter. where the word is found. The rendering "fellow-countryman," which rests on the kindred nationality of the Daci and Getae (Dauos, i. e. *Dauus* = *Dacus*), is less likely to be correct. Though the slave was not technically a citizen, yet he might speak of himself as such, euphemistically; especially as it was the custom of slaves often to identify themselves with their masters. Some commentators take the word in the sense of "fellow," "comrade," "chum."

36–8. **erat . . . nummorum**, "there had long been in my hands a trifling balance on his little account." The diminutives lend a pathetic colouring to the statement. **rĕlĭcŭŏm**: tetrasyllabic; thus always in Plaut. and Ter. See Lachmann on Lucr. V. 679.

38. **conficerem**: sc. *orauit.*

39. **eius**: i. e. Geta. **filium**: i. e. Antipho.

40. **ei**, etc., "it is as a present for her, I suppose, that this is being scraped together."

43. **quod ĭlle**: see Introd. § 95.

43–4. "What the poor fellow has scarce saved, ounce by ounce, from his month's dole, at the cost of his very life." *demensum* was the measure of food or rations which the slave received each month for his own sustenance. According to Plaut. *Stich.* 60, the apportionment was made on the Kalends, and Donatus says that it amounted to four *modii* (about a bushel) of corn.

[1] See the Dziatzko-Hauler ed. of this play, Introd. p. 36, and for another view of this question cf. introductory note to Act I, Scene 1 of the *Adelphoe*.

That an equivalent in money was sometimes given to the slave appears to be not unlikely. Cf. Seneca, *Ep.* 80. 7; Cato, *R. R.* §§ 56–59; Plaut. *Trin.* 944 and the editions.

44. **suom defrudans genium**: i. e. denying himself reasonable comforts. A man's *genius* was conceived to be a sort of attendant spirit associated with his life from the cradle to the grave. It was divine, but not immortal, and its character and moods were identified with those of the man himself. Perhaps the nearest English parallel is the word 'soul' as used in the parable of the rich man (St. Luke xii. 16), 'I will say to my soul, Soul, thou hast much goods laid up for many years; take thine ease, eat, drink, and be merry.' Cf. Hor. *Od.* 3. 17. 14 *cras genium mero curabis.* Cf. also Plaut. *Aul.* 724 *egomet me defraudaui, animumque meum geniumque meum.* The word is from the root GEN- in *gigno.*

46. **partum**: sc. *sit.* The omission of the copula when it would be in the subj. mood is rare. Here the exclamatory nature of the subordinate sentence renders the ellipsis more natural. Besides, if written in this (early) Latin, the copula could well be *est.*

47. **ferietur alio munere**, "will be struck (by) for another gift," "will be hit again"; a metaphor natural to a slave who had had experience of the lash.

49. **ubi initiabunt**: sc. *puerum*; a fourth occasion for getting money out of Geta. The reference is to the initiation of the child into certain religious mysteries, in accordance with Athenian custom; cf. Donatus (Wessner, vol. ii, p. 363). See App.

50. **causa**, "an excuse," "pretext." **uideon**: on *And.* Prol. 17.

ACT I. SCENE 2.

Geta appears from the house of Demipho. In the conversation that ensues between the slaves the situation is unfolded. Chremes and Demipho, two old men and brothers, have left their respective sons, Phaedria and Antipho, in charge of Geta, during their absence in far countries. Chremes has gone to Lemnos, Demipho to Cilicia. Geta, who belongs to the family of Demipho, has tried to do his duty by his old master, and to keep the young men within reasonable bounds. For this he has received harsh treatment at their hands, has given up the task in consequence, and is now bent on aiding them as much as possible even in their follies. Phaedria has fallen in love with a music-girl belonging to a certain slave-merchant of the town, whose name is Dorio. Antipho has become enamoured of a young woman named Phanium, who, he has reason to believe, is an Athenian citizen. Through the assistance of the parasite, Phormio, he has been enabled to marry her, and is now in dread of his father's displeasure. In this dread Geta shares, for reasons of his own; but he resolves to bear the consequences like a man.

51. **rufus**, "red-head." Geta is looking for Dauos, who wore a red wig. Slaves were commonly represented on the stage as having hair of a flaming red colour. Note the aposiopesis caused by the interruption of Dauos, who sees Geta as the latter turns back toward the house to call to some one within.

52. **obuiam conabar**: the verb is used absolutely (cf. *And.* 676, *Heaut.* 240) and is to be joined closely with *obuiam*; "I was making every effort to find (more lit. 'to come and meet') you." We may however understand *fieri, esse, ire* or the like; cf. 617. **em**: on *And.* 416.

53. **lectum est**: lit. "it has been picked out"; with allusion to the quality and weight of the coins, not their number — "it's good money." Cf. Plaut. *Pseud.* 1149 *accipe: hic sunt quinque argenti lectae numeratae minae.* **conueniet . . . debui**, "the number (of coins) will be found to agree with the amount that I owed you"; i. e. *conueniet tanto* (dat.) *quantum.* Cf. *And.* 366 *conuenire nuptiis.*

54. **amo te**: on *Heaut.* 360. **neclexisse**: sc. *te*; see on *And.* Prol. 14. **habeo gratiam**: cf. n. on 894.

55. **adeo**: on *Heaut.* 113.

59. **modo ut**: on *And.* 409. **abi**: contemptuous; "off with you," "go to"; see on 994. **sis**: on *Heaut.* 369.

60–1. **quoius**: i. e. *cuius*, which became the correct form as early as the first quarter-century B. C. **perspexeris**: pf. subj. in a cl. of characteristic, which also conveys a notion of opposition (adversative); "do you fear to trust a (mere) secret to one whose fidelity you have had proof of in a matter of money?" Cf. B. *App.* 372 (371).

61. **ubi**: relative, *quid* being interrogative; "and what profit have I in this matter?"

62. **hanc . . . dīco**: *operam dicare* is more emphatic than *operam dare.* Transl. "I am wholly at your service."

63. **Chremem**: more common in Ter. than *Chremetem.* Cf. n. on *And.* 368.

65. **tam quam te** = *tam bene eum noui quam te.*

66. **illi**: i. e. Chremes. **nostro**: i. e. Demipho.

67. **antiquom**, "of long standing." Cf. Plaut. *Mil.* 751 *ueterem atque antiquam*, and Tyrrell's note there.

68. **modo . . . pollicens**: lit. "promising him only not (all but) mountains of gold," i. e. "promising him everything short of mountains of gold." The reference is to the business opportunities which such a visit would afford. See Knapp, in *Class. Phil.* vol. ii, on Travel in Ancient Times, etc. Yet Donatus may be right in explaining the words as a reference to the presents which *hospites* were wont to give to those who availed themselves of the hereditary right of *hospitium*, when on a journey to a foreign country. '*hospites hospitibus multa donabant*' says Don., and the custom did not begin nor end with the Greeks and Romans.

70. **regem . . . oportuit**: Dauos means that, if he had been a "rich man," he would have made a better use of his wealth than to be ever trying to add to it. For *rex* in the sense of "patron," "man of wealth and standing," cf. 338, and see instances in Horace and Juvenal. The English 'king' is similarly employed.

72. **magistrum**: i. e. as *paedagogus*, a word that would not suit the metre. It was the business of the παιδαγωγοί to exercise a general supervision over the conduct of their young masters. **prouinciam**: on *Heaut.* 516.

73. **mi usus uenit**, "such was my experience." Cf. n. on *Heaut.* 553.

74. **memini relinqui me**, "I am sure that I was left in charge." The pres. infin., not the pf., is regular with *memini* when the latter expresses recollection of personal experience. **deo** = *genio*; see on 44.

76. **scapulas perdidi**, "I got my shoulder-blades ruined," i. e. I got well beaten for my pains. Cf. Plaut. *Epid.* 91 *corium perdidi.*

77. **istaec**: sc. *scapulae*; "those shoulders of yours." Like *haec* (see on *And.* 328), *istaec* may be fem. pl. Cf. Plaut. *Men.* 520 *istaec contumeliae.* If it is neut. pl. here, it refers to what Geta has just said.

78. **aduorsum stimulum calces**: sc. *iactare*; i. e. "to kick against the pricks." The proverb is Greek and is found in Aeschylus, Euripides, Pindar, and the Acts of the Apostles, xxvi. 14. Cf. Aesch. *Ag.* 1624 πρὸς κέντρα μὴ λάκτιζε.

79. **obsequi quae uellent**: i. e. *obsequi eis omnia quae eis obsequi me uellent*, "to humour them in all things in which they wished me to humour them." *obsequi* here and elsewhere in early Latin takes an acc. of the thing; cf. *Ad.* 990, Plaut. *Asin.* 76 *id ego percupio obsequi gnato meo.* The subj. seems to be due to the influence of the infin. **uti foro**, "to work the market"; a proverb signifying to act in accordance with circumstances and one's own best interests.

80. **noster** refers to Antipho. **quicquam** strengthens *nil.* So *quisquam* lends emphasis to *nemo* in *Hec.* 67. The pleonasm is colloquial. The omission of the verb (*fecit*) is common enough in hasty narrative.

82. **perdite**, "desperately."

83. **inpurissumo**: on *Ad.* 183.

86. **ludum**, "the music-school." By sending her to such a place the slave-merchant would increase the marketable value of the *citharistria.*

87. **otiosi**, "having little else to do."

88. **exaduorsum ei loco**, "exactly opposite that spot." Elsewhere in Ter. (97, *Ad.* 584) *exaduorsum* is used absolutely; cf. Plaut. *Bacch.* 835. But in *Ad.* 584 the Codex Bembinus has *ei aduorsum* for which Fleckeisen reads *eï exaduorsum.*

89. **tonstrina**: barber-shops, then as now, were favourite places of meeting for idlers, gossips, and scandal-mongers. Cf. the London coffee-houses

of Dr. Johnson's day, and Hor. *Sat.* 1. 7. 3 *opinor omnibus et lippis notum et tonsoribus esse.* Cf. also Plautus, *passim*, and *Harvard Studies*, vol. ii, p. 42.

91. **illi**: the locative of *ille.* See on *And.* 637.

92. **mirarier**: hist. infin. For the form see on *And.* 203 (*deludier*).

95. **uiciniae**: loc.; a sort of appositive to *hic.* Parallel is the use of the acc. (as if in apposition) with *huc* in *And.* 70. But the partitive gen. with adverbs (as in *Heaut.* 110, Plaut. *Capt.* 182) is a use to which *hic uiciniae* may also be legitimately referred.

96. **lamentari**: for the acc. and infin. with a verb of perception cf. Prol. 7. In Classical Latin such verbs often take an acc. and prtcpl. — a constr. very rare in early Latin.

97. **ea**: i. e. *mater mortua.* **sita erat**, "had been laid out." **exaduorsum**: i. e. opposite the outer door of the house, so that the body was visible from the street. **illi**: i. e. the *uirgo* just mentioned.

98. **extra**, "except." Thus also Plaut. *Amph.* 833 *extra unum te* — a use belonging to the *sermo familiaris.*

99. **adiutaret funus**: cf. *Hec.* 359 *onera adiuta.* **miseritumst**: sc. *me.*

102. **uisere**: infin. of purpose after the verb *ire.* This infin. occurs, in Ter., also after *dare, introire,* and *mittere.* **alius**: i. e. Phaedria.

103. **sodes**: on *And.* 85. **uenimus**: notice the change from the pres. to the pf. (aorist) tense and back again, and for the reverse cf. 135, 943, *And.* 128.

104. **diceres**: indef. subject as in *And.* 135. The mood is potential; see B. 280. 3, and B. *App.* 366. b. (365. b.). A similar description of a maiden all forlorn appears in *Heaut.* 285–291.

105. Cf. *Heaut.* 289. n.

110. **satis**, "quite"; cf. *Heaut.* 523. n. **scita**: on *And.* 486. **noster uero**: note the aposiopesis, which, as Donatus says, '*succurrit, quotiens uerba rebus minora sunt*' (Wessner, vol. ii, p. 379).

112. **recta**: sc. *uia.*

113. **sibi ut eius faciat copiam**, "that she give him an opportunity to meet her." **eius**: i. e. Phanium. **illa**: i. e. the old woman. **enim**, "indeed"; on *And.* 91. **se negat**: sc. *copiam facturam esse.*

114. **aequom**: neut. substantive.

116. **id**: i. e. *uxorem ducere.*

117. **ageret**: delib. subj.; "what he was to do," "what to do." **nescire**: historical infinitive.

120. **indotatam**: on *Ad.* 345, *Phorm.* 938.

122. **quid fiat** repeats the previous *quid fit* as though it were made the object of *rogasne* understood (indirect quotation); but no definite ellipsis of *rogasne* was really felt. Cf. Elmer's note, and see on 382 (*nossem*).

123. **confidens**: on *And.* 855. **qui**: abl. or locative of the (indef.)

pron., used here like *ut* or *utinam* to introduce a wish (curse). Cf. Plaut. *Men.* 451 *qui illum di omnes perduint*, and n. on *And.* Prol. 6. **perduint**: on 976 (*duint*).

125. **lex**: on *Ad.* 652 and *And.* 71.

127. **tibi scribam dīcam**, "I will bring suit against you." Cf. 329, 439, 668, and the Gk. *γράφω δίκην*.

129. **qui fuerit pater**: later Latin would ordinarily have *quis* here.

130. **qui cognata**, "how related"; see on *And.* 150 and Prol. 6.

131–2. **quod . . . commodum** refers to the following clause, *quom . . . refelles*; "since you will not refute any of these charges, which circumstance will be to my profit and convenience, I shall gain my suit of course." Some editors place a comma at *confingam* and a period at *commodum*, thus making *quod* restrictive, as "all these things I'll make up, so far as shall suit my convenience."

133. **paratae lites**: on *Ad.* 96 (*nullum factum*) and 792. *lites* = "quarrel," "row." **quid mea**: sc. *rēfert* or *interest*; "what care I?"

134. **iocularem audaciam**: on *And.* 782; transl. "jolly cheek!" (Laming).

135. **homini**: i. e. Antipho. **uentumst**: sc. *ad iudices* (129). **uincimur**, "we are worsted (in the suit)"; cf. n. on 103 (*uenimus*).

137. **quid te futurumst**, "what will become of you?" See on *And.* 143.

138. "What fortune shall have in store for me I'll bear with equanimity." Note the play on the verb *ferre*, the stately effect of the alliteration, and the comic touch lent to the scene by the incongruity between the slave and his high-flown sentiments. For the idea cf. *Phorm.* 429–430; Hor. *Od.* 1. 24. 19–20; Verg. *Aen.* V. 710 (with Knapp's note). **placet**, "quite right!"

140. **laudo**, "fine!" "splendid!" **precatorem**: cf. *Heaut.* 976. n. **adeam**, "I'd better go"; subj. of obligation or propriety. See Elmer in *Class. Rev.* vol. xii, p. 202. For other views of this subj. see W. G. Hale, *The Anticipatory Subjunctive in Greek and Latin*, p. 4. note; and Elmer's note on this passage in his ed. of the *Phormio*. Cf. Morris on Plaut. *Trin.* 1136; Fay on *Most.* 848. In any case the thought is ironical. For the idea expressed in 140–142 cf. Petronius, *Cena Trim.*, § 49. 10–14.

141. **amitte**, "let him off." Cf. 175, 414. n.

143. **uel occidito**: freely, "do what you like to him." See on *And.* 680 (*uel*).

144. **paedagogus**: i. e. Phaedria, who is thus ironically designated because he was wont to escort the girl daily to the music-school, and back again to her home. See 86. **qui citharistriam**: sc. *sectatur* (86).

145. **sic**: on *And.* 804, *Heaut.* 523. '*sic*' *dicendum est cum aliquo gestu*, says Donatus.

146. **fortasse**: hiatus is permitted because the dialogue is taken up by the other speaker. See Introd. § 97.

147. **non dum**, "not yet."

148. **quoad** = *ad quod tempus*; cf. 462, 524 (*dies*) *ad quam*. Thus we often say loosely, "when are you looking for (expecting), etc.?" **certum**: inner or adv. acc.; "I have no positive knowledge." Cf. *Eun.* 111, 921. In *And.* 929, *Hec.* 324, *scio* already has an object in the acc. Hence in these passages *certo* is used instead of *certum*.

150. **portitores**, "custom-house officers"; they collected the *portoria* or harbour-dues, by contrast with the *publicani* or farmers of the revenue. They were charged with the inspection of letters also, in case these were of the sort to create suspicion. Cf. Plaut. *Trin.* 793 f. and 809 f.

151. See on *Eun.* 191. **ut bene sit tibi** (sc. *uolo*) has the force of a polite "no."

152. **heus**: on 903. **hoc prodit**: on *And.* 386. **da hoc**: i. e. the purse. **Dorcio**: *Dorcium* is the name of Geta's wife (*contubernalis*).

ACT I. SCENE 3.

Antipho and Phaedria appear upon the stage, probably from the house of Chremes. Each is eager to explain to the other the reason for his own unhappiness. The former is ill at ease because the gratification of his wishes has placed him in an attitude of defiance toward his father whom he now dreads to meet. The latter is wretched in having to contend with a grasping slave-merchant to secure the object of his affections.

Verses 153–163 constitute a *canticum*, and are sung to the music of the flute. The metre varies, but consists chiefly of trochaic octonarii. Verse 163 is a clausula. The iambic octonarii which follow are more subdued in tone, but the notes of the tibia accompany the words of the actor throughout the scene. See Introd. §§ 61 and 84.

153. **adeon**: on *And.* 245.

154. **ut**: on *And.* 830. **aduenti**: on *And.* 365. The gen. follows *in mentem ueniat* exactly as it would follow *meminerim*, "I am mindful of"; cf. Plaut. *Rud.* 685 *miserae quom uenit in mentem mihi mortis, metus membra occupat.*

155. **quod ni**, "but if . . . not"; cf. n. on Prol. 9. *quod* seems to refer loosely to the previous sentences, in the sense of "as to which" (acc. of reference or specification). Cf. 157 *quod utinam.*

156. See App. **consciu's** = *conscius es.*

157. **quod**: on 155.

159. **non potitus essem**, "I should n't have got possession (of the girl)"; sc. *si non fecisset.* **illos aliquot dies**, "for those few days." The forms *aliquot* and *quot* were not of regular occurrence until the beginning of the Empire. But see on *And.* 248.

160. **audio** is ironical and suggests impatience. Cf. 947.

161. **dum** connects what follows with *angeret animum.* **consuetudinem**, "marriage."

162. **dolet** may have a cl. for its subject, as here; sometimes a neut. pron. anticipating the cl., as in Plaut. *Capt.* 152 *huic illud dolet, quia nunc remissus est edundi exercitus.* More common in Ter. is a simple pron. in the neut. gender, used as subject; cf. *Eun.* 93; *Ad.* 272, 451, 682, 733. Such an impers. use of *dolet* and other verbs of feeling is more frequent in Plaut. than in later writers.

165. **ita . . . ament**, "so help me heaven." Cf. 883 and 954, where *bene* is omitted, as often in this formula, which is to be read parenthetically. The following *ut*-cl. is one of purpose and depends on *depecisci.*

166. **morte**: abl. of price with *depecisci.* **conicito**, "compare." Thus Gk. συμβάλλειν. In apposition with *cetera* are the two dependent questions which follow.

168. **ut ne addam**, "not to mention"; see on *And.* 259. **quod**, "the fact that." Cf. *Ad.* 305. **sumptu**: *sumptus* is a sore point with Phaedria; cf. 145–146. **liberalem**: on *And.* 330.

169. **quod**: on 168. **palam**: emphatic. Phaedria means that Antipho has a wife whom he need not be ashamed to present openly to the world.

170. **ni unum desit**, "were you to have one thing," expresses a possible exception to the negative implied in *beatus* = "not unhappy."

171. **mihi est**: sc. *res.*

172. **plerique omnes**: on *And.* 55. Transl. "that 's the nature, mostly, of us all." **nostri**: from *noster*, not *nos*; "we are dissatisfied with our very own"; rather than "we think ourselves failures" (R. C. Jebb). The sentiment suggests Hor. *Sat.* I. 1. 1 f.

173. **fortunatus**, "in a situation to be envied."

174. **etiam**: temporal; "still."

175. **retinere**, etc., "hold to your love or let it (her) go"; see App.

178. **ipsus**: on *And.* 360.

ACT I. SCENE 4.

Geta has seen Demipho at the harbour, and comes to inform Antipho of his father's arrival. Antipho abandons himself to despair, but is urged by Geta to assume a little courage even though he have it not. The young man makes a show of putting on a bold front, but when he sees his father actually at hand he loses his self-command and goes off, leaving Phaedria and Geta to cope with the situation. This scene begins, as does the previous one, with a *canticum*, which continues as far as verse 196.

179. **nullu's** = *nullus es*; cf. n. on *And.* 599. Geta is talking to himself and fails to notice Antipho and Phaedria. **celere**: adv., as in Plaut. *Curc.*

283 *ita nunc subito propere et celere obiectumst mihi negotium.* Donatus makes it an adjective.

180. Freely, "so unprepared are you now for the stupendous evils which suddenly threaten you." Instead of *te* we should expect *tibi*, or *in te*, for *inpendeo* is intrans. in classical Latin. But the direct acc. seems to have been common with this verb in early Latin; e. g. Lucilius (Marx, 1227) has *quae res me inpendet*, and Lucretius (1. 326) *mare quae inpendent.* Other verbs too are found in Plaut. to be followed by an acc., which are intransitive in the classical period. A list of them is given by Brix, *Mil.* 1047.

183. Said aside to Phaedria.

184. "Moreover, I've (just) a moment's time for this business: my master is at hand."

185. **quod quom audierit**, "and when he hears of it," i. e. of Antipho's marriage, to which reference is made by Geta, indirectly, in 182 and 184. **eius**: i. e. Demipho.

186. **laterem lauem**, "I should lose my labour," lit. "I should be washing a brick." Cf. πλίνθον πλύνεις, and Seneca, *Controu.* X. *Praef.* 11 *non intellegis te laterem lauare.*

187. **animi**: on *Heaut.* 727.

188. **absque eo esset**, "if it had not been for him," "but for him." Cf. Plaut. *Trin.* 832 *absque foret te*, and colloquial English, *without you had helped me.* 'Properly *absque* is a prep., and the impf. subj. is an independent concessive subj.; then by association *absque* comes to have concessive or conditional force, retaining also its function as prep.' Thus Morris on Plaut. *Capt.* 754. In general this prep. is used by Plaut. and Ter. only before a personal or demonstrative pron., and with the impf. subj. Cf. Dz.-Hauler's n. Cf. also Knapp in *T. A. P. A.* vol. xxv, p. 16. Here the expression constitutes the protasis to the apodosis in the next verse.

189. **uidissem** = *prouidissem*; "I should have looked out for."

190. **conuasassem**, "I should have scraped together," i. e. out of my master's property. Hence the act would have been a theft. This comports with the definition of the word given by Nonius: *furto omnia colligere.* **protinam**: an early Latin form = *protinus.*

191. See App. Antipho is speaking aside to Phaedria.

193. **nescio quod**: cf. n. on *And.* 340. Here *quod* (instead of *quid*) makes the expression adjectival.

194. **ibi plurimumst**, "he's mostly there."

195. **hem**: on *And.* 416. Vss. 194–195 (without *sanusne es*) constitute a single iambic octonarius. Cf. Conradt, *Metr. Comp.*, p. 128 f.

196. **satis pro imperio** (sc. *loqueris*); "you speak with authority enough, whoever you are." Antipho's peremptory tone suggests to Geta that there may be something more in the command than the mere attempt

of some joker to delay a slave in haste. Cf. 848. For *pro* cf. n. on *And.* 675. **uolui obuiam**: sc. *ire*; see on 52.

197. **cedo**: on *And.* 150.

199. See App.

200. **nam quod** = *quod nam.* See on *And.* 321.

201. **Phanium** (voc.); the name of Antipho's bride, whom the young man now apostrophizes, as Clinia apostrophizes Antiphila in *Heaut.* 398.

203. **fortis fortuna adiuuat**: a proverb of frequent occurrence and wide application. Cf. Verg. *Aen.* X. 285 *audentis fortuna iuuat*; Cic. *Tusc.* II. 11 *fortis . . . fortuna adiuuat, ut est in uetere prouerbio*; Soph. *Fr.* 12 (Brunck) *οὐ τοῖς ἀθύμοις ἡ τυχὴ συλλαμβάνει.* Cf. also Seneca's *Medea*, 158; Pliny, *Epp.* vi. 16. 11.

204. **apud me**, "in my senses." Cf. n. on *And.* 408, and the Gk. *ἐν ἐμαυτῷ εἰμί.* **nunc quom maxume**: on *And.* 823. **ut sis**: sc. *apud te.*

206. **commeruisse**: on *And.* 139. **inmutarier**: middle voice; "change myself," "change my nature." I cannot assume a virtue (confidence) if I have it not, says Antipho.

208. **quom possum**, etc., "since I cannot (do) this, I should be the less able (to do) that." See on Prol. 9 (*stetit*). **hoc nil est**, "all this amounts to nothing," or "it's no use." But *hoc*, says Don., may refer contemptuously to Antipho. Parallels exist in Latin, Greek, and English. **ilicet**: cf. n. on *Heaut.* 974; *Eun.* 54. Here transl. "let us go," or "come along."

210. This verse and the next are often supposed to afford some slight evidence at least that in the time of Plaut. and Ter. masks were not in common use at Rome. Cf. 57, 890; *And.* 839, 878; Plaut. *Men.* 828. See Introd. § 67. **quid si adsimulo**, "what if I make believe?" That is, what if I make a pretence of being bold, and assume an air of confidence? Cf. Molière, *Les Fourberies de Scapin*, Act I. Scene 4. **em**: on *And.* 416.

212. **ut respondeas**: understand some imv. such as *fac, uide*; "see that you answer him word for word, tit for tat." *uerbo* and *pari* are datives.

213. **ne . . . protelet**, "lest in his wrath he should smite (overwhelm) you with his furious sayings." The verb is connected, perhaps, with *telum*, and one of the synonyms suggested by Don. is *percutiat.* The metaphor seems to be that of a combat followed by a rout. **scio**: said absently, as Don. points out (Wessner, vol. ii, p. 405).

214. **tenes**: on *And.* 86.

215. See App. **platea**: on *And.* 796.

219–20. **tu . . . pendens**, "you'll get a scolding presently; I shall be strung up and flogged." **pendens**: on Eun. 1021.

220. **nisi . . . fefellerit**: fut. pf.; "unless I shall prove to have been mistaken."

223. **aufer mi 'oportet,'** "away with 'what I ought.'" Cf. 857. **quin . . . impera**: on *And.* 45.

225. **in re incipiunda**, "at the time when we undertook this project"; "at the beginning of our plan" (Jebb). **ad defendendam noxiam**, "with reference to warding off blame (from yourselves)"; the original sense of *defendere.*

226. "That that suit was equitable, plain, sure to win, fair as could be"; infin. with subject acc. after the idea of speaking implied in *oratio* (224) = "language." The suit was brought by Phormio against Antipho with the collusion of the latter. *uincibilem* = *quae facile uincat*; Donatus. Cf. *Heaut.* 205 *tolerabilis* = "tolerant."

227–8. "Well, we have need now of that very plea or, if possible, of one finer and more artful." Understand *oratione.*

229–30. Geta is fond of metaphors taken from the sphere of military tactics. Cf. 346–347. **subcenturiatus**: i. e. a man held in reserve, in order that he may fill a vacancy in a *centuria*; hence, "as a reserve."

ACT II. SCENE 1.

Demipho appears on the stage in a state of extreme indignation at what he has heard regarding his son's marriage. Phaedria and Geta stand on one side, out of the old man's sight, and the slave keeps up a running commentary on Demipho's remarks, for the benefit of the audience. Phaedria then addresses Demipho, and defends his cousin in accordance with the plan of operations already arranged between himself and Geta. The old man refuses to be reconciled. His wrath, however, is somewhat diverted in the direction of Phormio's part in the business, and he sends Geta to find the parasite that he may have an interview with that bold schemer in the presence of witnesses.

232. **imperium**, "authority," refers to the *patria potestas*, or absolute power which the law allowed to the father in dealing with his child. **ac**, "and yet." **mitto** = *omitto.* **simultatem**, "animosity," "resentment."

233. **reuereri**: on *And.* 245 and 870. Understand *eum.* **non pudere**: freely, "no compunction!" (Jebb).

234. **uix tandem**, "at last!" sc. *mei meminit.* Geta expected Demipho to attack him first. Cf. *And.* 470. Of course Geta's 'asides' are ironical.

235. **reperiam**: sc. *causam.* **aliud cura**, "try again," more lit. "think of something else."

236. **audio, fateor**, "well, well, I grant it." **places**, "good!"

238. **illud durum**, "that's a hard one," "that's a poser." Cf. 901 *ridiculum.* **expediam**: lit. "I'll set it free," i. e. "I'll make it clear."

241. **omnis**: acc. with *oportet* (242).

242. **quo . . . ferant**, "how they are to bear tribulation when it meets them."

243. See App. **peregre**, "from abroad," as in Plaut. *Stich.* 584 *saluom gaudeo peregre te in patriam redisse.*

245. "(He should reflect) that these things belong to our common humanity, that they may happen (at any time), to the end that nothing shall find his mind unprepared." *fieri posse* repeats *communia esse haec.* For *ut ne* cf. n. on *And.* 259; the cl. gives the purpose of the whole injunction, *quam ob rem . . . posse* (241 ff.). See App.

246. **spem**, "forebodings"; so *spero* often of things not good. **deputare** depends on *oportet* (242). But see App. For the sentiment cf. 757 f., *Hec.* 287; Hor. *Epist.* 1. 4. 14, *Od.* 1. 9. 14.

247. **eo**: indicative, because *incredibile quantum* is felt as one word = "wonderfully." Cf. *nescio quis*, and n. on 193 and 643.

248. **omniā**: see Introd. § 91; cf. *Heaut.* 575. **redierit** (fut. pf.) refers to the fut. idea implied in *incommoda*; "I have conned over all the misfortunes that will fall to my lot if my master comes back." Notice Geta's parody of Demipho's words, from this point to end of vs. 251.

249. See App. **usque**, "perpetually." **in pistrino**: cf. *And.* 199.

250. **ruri**: town slaves disliked work "in the country." The picture however is more Roman than Greek.

252. **hominem** = *eum* (almost); thus frequently in Terence.

255. **uenire**: sc. *te.* See on *And.* Prol. 14. **credo**: ironical; "no doubt," "I dare say." **hoc** refers to Demipho's question concerning Antipho.

256. "He 's well; he 's in town; but is everything quite to your liking?" Cf. n. on *Heaut.* 683.

257. **uellem quidem**, "would it were, indeed."

258. "A fine marriage have you consummated here in my absence." Note the particular emphasis imparted to the adj. by its position.

259. **id**: an adv. acc. = "on this account." The use is probably due to the analogy of *quod* employed as in 263 — originally an abl. (in *-d*), afterwards mistaken for an acc. Cf. 361.

260. **ipsum**: i. e. Antipho. *illum* or *eum* would do, but *ipsum* contrasts the person spoken of with the person spoken to.

261. **sua culpa**: emphatic; "that it is through his own fault that, etc."

262. **acerrumum**, "a martinet" (Jebb); contrasted with *lenem* = "good-natured."

263. **quod**: on 259.

264. **congruont**: until the end of the republican period it was customary to avoid *u* after *u* or *v*.

265. **noris . . . noris**: fut. pf. indic., says Hauler. See the Dz.-Hauler

ed. of this play. The proverb is familiar, "know one, know all"; ἐξ ἑνὸς τὰ πάνθ' ὁρᾶν.

266. **hic**: usually short in Plaut. and Ter. when it is nom. sing. of the pronoun. Cf. 1028. *hōc* (nom. and acc. sing.) is long.

267. **quom illest**: sc. *in noxia.* **tradunt operas mutuas**, "it's a joint-stock company," or "it's a put-up job." See 835–836.

269. **illo**: i. e. Antipho. **cum illo** = *pro illo* (Don.). Cf. Nep. *Ages.* 5. 4 *qui nobiscum aduersus barbaros steterunt.* The more usual construction was *ab aliquo* or *ab alicuius parte stare.* **stares**: this verb, like *adesse* (cf. 266), was said of a person who gave advice or assistance in a suit at law; cf. Hor. *Sat.* 1. 9. 38 and 39.

270. **si est . . . ut**: on 925. **culpam in se admiserit**: on *Ad.* 682. Transl. "has been guilty of anything."

271. **minus . . . temperans**, "too little considerate of fortune or fame." *rei* and *famae* are genitives (objective), as in Tac. *Ann.* xiii. 46 *potestatis temperantior*; cf. Plaut. *Asin.* 857 *amantem uxoris maxime.* There is an allusion (in *rei*) to *indotatam*, and (in *famae*) to *ignobilem* of vs. 120. **foret**: subj. in a characterizing cl. in which the idea of result is very marked.

272. **ferat**: for the meaning cf. *And.* 610.

273. **si quis**: i. e. Phormio. Cf. Molière, *Les Fourberies de Scapin*, Act I. Scene 6.

280. **tua iusta**, "your rights"; cf. n. on *And.* 975. **ubi . . . respondeas**: indef. second pers. Hence the mood. The cl. is conditional, and differs but slightly from a *si*-cl. with an indef. temp. adv. following the conjunction. Cf. Gk. ὅταν, and the Engl. *whenever* (for *if at any time*).

281. **ita ut ille fecit**: the verb *fecit* here picks up the preceding *negative* verbal complex. Some critics have said that this never happens in an *ut*-cl. of comparison. But see Knapp on Hor. *Sat.* 1. 1. 108 (*A. J. P.* xviii, 332–334).

281–2. **functus officium**: on *Heaut.* 580. Cf. n. on 413.

284. See App.

287. **columen**: as in Hor. *Od.* 2. 17. 4. Cf. our figurative use of the word "pillar." The verse is ironical.

289. **iam dudum . . . audio**: for the tense cf. the French *depuis longtemps je vous entends.*

293. **dictio**: on *And.* 400, *Eun.* 671. Slaves were not permitted at Athens to give evidence in support of their masters.

294. **inprudens**, "from inexperience."

295. **seruo's** = *seruos es.*

297. "You ought to have dowered her; he should have sought another husband (for the girl)," i. e. in place of himself. For the subjunctives see on *And.* 793. Cf. *Hec.* 230 *curares.*

298. **qua ratione**, "for what reason?" "in accordance with what theory (of right and wrong)?"

299. **ratio**: observe the play on this word which Geta takes in the sense of "an account" in money. **sumeret**: on 297; "he should have got it from some quarter or other."

301. **faenore**: sc. *sumeret*; i. e. "he should have borrowed it."

302. **siquidem quisquam crederet**, "yes, if any one would have trusted him (us) during your life-time." Demipho was Antipho's guardian and must give his consent to the contract, or it would not be binding: more especially as Antipho was under twenty-five years of age, and came therefore under the provisions of the *lex quina uicenaria*.

304. **egon . . . ut patiar**: on *Heaut.* 784. The negative of this constr. is given in 260.

305. **nil suaue meritumst**: sc. *eorum*; lit. "no gentle treatment is his desert," i. e. "he deserves no clemency." *meritum* is a substantive, not pf. pass. prtcpl. Cf. 1051, *Heaut.* 92.

307. **nempe**, "you mean."

308. **faxo**: on *And.* 753. **faxo . . . aderit**: on *And.* 854, *Eun.* 285.

311. For the custom of paying a greeting to the household gods, on returning from a journey, cf. Plaut. *Stich.* 534 *deos salutatum atque uxorem modo intro deuortor domum.* Cf. Knapp in *Class. Phil.* ii. 300.

313. **adsient**: on 269 (*stares*). For the form see on *And.* 234 (*siet*).

ACT II. SCENE 2.

Phormio and Geta enter the stage from the market-place, discussing the subject of Demipho's return. The former is confident that he can carry the matter through, and expresses his eagerness to meet Demipho.

315. **admodum**, "quite so," "certainly."

317. **oppido**, "very much so"; a colloquial word, obsolete in the time of Quintilian, though found in Livy. **ad . . . redit**, "on you alone devolves the whole responsibility."

318. "You are the man who has mixed this mess; you must eat it up." Cf. "you have made your bed and you must lie on it." **intristi** = *intriuisti*. **accingere**: middle; "get yourself ready."

319. **rogabit**: sc. Demipho. Phormio is meditating on his possible course of action in the event of Demipho's asking him certain questions. **eccĕrē**, "but, see here now," occurs nowhere else in Ter.; in Plaut. it appears six times. The true composition may be *ecce* and *re* (= *rem*). But according to Paul. Fest. p. 78 (M., 55 Th.) it is an oath derived from *Ceres*, as *ecastor* from *Castor*, *edepol* from *Pollux*.

320. **quid si reddet**, "what if he shall retort?" Understand *responsum*. But the meaning may be, "what if he shall (try to) give the girl back?"

sic opinor: Phormio has now reached a conclusion as to his course of action; "I have it, I think." His words do not answer Geta's.

321. **cedo senem**, "bring the old man out." See on *And.* 150.

323. **deriuem**, "turn the current of"; from *de* and *riuos*. The metaphor is similar in Lucr. 2. 365 *deriuare animum.*

325. **in neruom erumpat denique**, "may land (you) in the pillory (prison) at last." Cf. 696; Plaut. *Curc.* 720 *in neruo iacebis,* and 723 *ego te in neruom . . . rapiam.*

326. **factumst periclum**, etc., "I have tried it, I have learned the road by this time." *periclum* here bears its original signification. The expression *pedum uia* may have been chosen with special reference to *in neruom* (325). Cf. Morgan's rendering, "I know where to set my feet."

327. **deuerberasse**, etc., "have cudgelled to death"; a humorous exaggeration.

328. "Aliens as well as citizens? The better I know the way, the oftener I tread it." For the force of *tum* here cf. *And.* 262. See App.

329. **cedo**: on *And.* 150. **dum**: used with imperatives to emphasize the command. Cf. 784, and the familiar *abi dum, dic dum, mane dum*, etc., in which *dum* is always enclitic. **enumquam**: i. e. *en umquam.* The prefix is the same as *em*, for which cf. 52 and see on *And.* 416. It is used in conjunction with *umquam* in questions expecting the answer 'no,' and assists in fixing the attention on the negative character of the reply. Transl. "did you ever hear that a suit for damages was brought against me?" See on 127, 439.

330. **qui**: on 130. **tennitur**: i. e. *tenditur.* See App.

332. **quia enim**, "because indeed"; on *And.* 91. **in illis . . . in illis**, "in the latter . . . in the former"; for *in his . . . in illis.* The actor's gestures would have prevented any mistake that might otherwise arise from the use of the same pronoun to contrast two sets of people. Cf. *Ad.* 130 f. **opera luditur**, "our labour is wasted." Cf. Plaut. *Capt.* 344, *Pseud.* 369 *operam ludimus.*

333. "Some people are in danger from one source, others from another, from whom there is anything that can be pilfered." **unde** = *ex quibus*, the antecedent being *aliis.* On the sentiment cf. Juvenal, 10. 22 *cantabit uacuus coram latrone uiator.*

334. **ducent**, etc., refers to the law under whose provisions a debtor, unable or unwilling to pay damages legally awarded, might be arrested and compelled to live with his creditor as a slave. Notice the telling alliteration, and cf. 347.

337. **pote**: see App. Cf. n. on *And.* 437.

338. **immo enim**: on *And.* 823. **regi**, "to one's patron." Phormio was a parasite and might speak from experience.

339. **tene**: on *And.* 245. **asymbolum** (= ἀσύμβολον); "free of expense." See on *And.* 88. Cf. n. on *Eun.* 540. The Greeks were fond of banquets at which each participant contributed his share, συμβολή. **balineis**: from βαλανεῖον. For the shortening of the penult cf. *platea* (= πλατεῖα) in 215, and n. on *And.* 796. The form *balneum* became more common after Plautus.

340. **ab animo** indicates the origin from which the action or state is derived. Cf. *a fronte, a tergo,* etc., and Plaut. *Epid.* 129 *a morbo ualui, ab animo aeger fui.* The English says "in mind." **quom**: adversative. **ille**: i. e. the patron. **absumitur** would be subj. in classical Latin.

341. "While that is being done which shall satisfy you, he submits to annoyances." *quod placeat* expresses volition, purpose, and at the same time characterizes an *indefinite* antecedent. Such clauses are termed by Elmer, 'volitive characterizing clauses'; see his note. **tu rideas**, etc., "you are free to laugh, to taste first of the wine-cup, to occupy a better place at table;" a kind of *Oratio Obliqua,* a sort of quotation of the courtesies rendered by the *rex* (338).

342. **dubia**, "puzzling," i. e. where there is a profusion of dishes — *un embarras de richesses,* as explained in the next verse.

344. **rationem ineas**, "consider"; practically a single word. The subj. is due to the indefinite second person, while *quom* has the force of a general rel. = "whenever," i. e. "if ever," "if." Cf. n. on 280.

345. **qui**: the antecedent is *hunc.*

346. **coitio**: a military metaphor = "clash," "shock." Cf. n. on 229.

347. **postillā**: with *iam*; "immediately after that." For the form, cf. *post-eā, praeter-eā, ante-hāc, post-hāc,* in which the second part is probably an old abl. Cf. *And.* 936. **ludas licet**, "you may play with him"; the only place in Ter. where *licet* is joined with the subj. rather than the infin. Cf. Hor. *Od.* 1. 28. 35 *licebit iniecto ter puluere curras.*

ACT II. SCENE 3.

Demipho appears with three friends who are to help him with their advice. Geta and Phormio converse apart, but in such a way as to be overheard by Demipho, whose wrath is stirred up accordingly. Demipho then assails the parasite, and challenges him to prove Antipho's kinship to the girl. But he finds his match in Phormio, who retorts that the relationship has already been established in a court of law. The parasite further refuses Demipho's offer to compromise on the basis of a dowry to be paid by Demipho, and the transfer of the girl, under the form of marriage, from Antipho's possession to that of her self-constituted champion. Phormio finally leaves the old man to nurse his anger and get what comfort he can from the *aduocati,* who have been silent witnesses of the proceedings.

348. **enumquam** : on 329.

350. **quin . . . age** : on *And.* 45. Cf. 223. **hoc age**, "just give your attention to me now"; a formula used to invoke attention at a sacrifice, which became colloquial. Cf. 435 and n. on *Eun.* 130. The words *quin . . . agitabo* are said aside.

351. **pro**, etc.: on *And.* 237.

354. **neque** : the negative is repeated here merely for emphasis; one would expect *negatque.* **qui** : on 129.

356. A gloss, as is evident from 386. It serves the purpose of explaining 354. **Stilphonem** : thus all MSS. and Donatus. The Greek is Στίλπων, and the correct spelling *Stilpo* is given in a lemma of the Codex Monacensis. See Schlee (*Schol. Ter.*, p. 28). Cf. Dz.-Hauler's crit. note.

357. **ignoratur**, "is disowned," "is ignored."

358. **quid facit** : on *And.* 45 (*quid est*).

359. **malitiae** : gen. of the charge. **male audies** : on Prol. 20.

360. **etiam** : additory, and reinforced, as often, by *ultro.* See Kirk in *A. J. P.* xviii, p. 36. **ultro**, "gratuitously."

361. **quod** : on 263 and 259.

362. **illum** : i. e. Phanium's father. **grandior**, "elderly." Cf. n. on *Ad.* 673.

363. **pauper**, "whose means were limited." *egens* would be the word for 'living in poverty,' which is not the idea. He was able to live by his labour, as the next few words indicate. **opere**, "field-work"; thus also *Eun.* 220; *Heaut.* 72, 73, 142; *Ad.* 518. **uita**, "livelihood"; "bread" (Jebb). Cf. 734.

365. **colendum** : i. e. by contract or stipulation.

366. **hunc** : i. e. Demipho.

367. **quem . . . uiderim** restricts *optumum*; "the best that I have seen." See Hale, *The Cum-Constructions*, p. 92.

368. **uideas te**, etc., "may you discover yourself to be as you say he is," i. e. *optumus.* Geta is ironical. See App. **in' malam crucem** : on *And.* 317. *in'* = *isne.* The original instrument was a pole, and the process that of impaling. This was succeeded by the cross, to which the slave or malefactor was nailed or bound.

370. **hanc** : i. e. Phanium. **in**, "with regard to."

371. **quam** refers to *hanc* (370).

372. **pergin** = *pergisne.* **male loqui** governs the dat. as though it were a single word.

373. "This however is just what a man like that deserves." **illo** is contemptuous. **ain tamen** : see App. *ain* = *aisne.* **carcer**, "you prison-house," i. e. possessing the qualities that make for one.

374. "You goods-extractor, law-twister"; new phrases invented by

Geta, on the spur of the moment, in which to express his assumed indignation.

377. **hodie**: on 1009.

378. **adulescens**: contemptuous; "young man." **bona uenia**, "with your good leave."

379. **potis**: on *And.* 437.

381. **qui cognatum**: on 130.

382. **proinde quasi**: on *Heaut.* 65. **expiscare**, "you 're fishing (for it)." **nossem**: an echo of Phormio's *nosses*; see on 431 (*expetam*) and cf. n. on *Hec.* 524.

383. **nego**: sc. *nouisse.* **qui aïs**, "who say (I do know)." **redige in memoriam**, "assist me to recollect," "jog my memory."

384. "What, man, not know your own cousin?" The question expresses surprise, and does not expect an answer, as it would do if *non* had the force of *nonne.* **enicas**: cf. 856. n.

387. **subice**, "prompt me"; said aside.

388. **non dico**, "I 'll not tell you"; strictly, "I 'm not telling you." See on 669, *Ad.* 781 (*non manum abstines*). Cf. n. on *And.* 404. **temptatum**: supine.

389. **ego autem tempto**, "what, I pump you?" The subj. is more usual in indignant repetitions of this character, than the indic. Cf. 431. n. **atque adeo**, "and yet indeed"; on *And.* 532. **quid mea**: sc. *rēfert.* See on *Eun.* 849.

392. **horum**, "in the presence of these gentlemen," i. e. of the *aduocati*; the gen. as in *Ad.* 683, *Heaut.* 260, *Hec.* 793, Plaut. *Trin.* 312 *deum hercle me atque hominum pudet.* If *horum* were neut. it would be in the nom. case, since *pudet* takes the pers. constr. with neuter pronouns, e. g. *Ad.* 754, Plaut. *Mil.* 626. **pudet**: cf. n. on 384; "what, you 're not ashamed?"

393. **talentum**: gen. pl. of the 2nd decl. Cf. *Ad.* 411 *maiorum suom*, and n. **rem**: on *And.* 288.

394–5. **esses . . . proferens** = *proferres* (nearly); "you would have been the first to be putting forward, etc." Cf. n. on *And.* 508.

396. **quom aduenissem**, "if ever I had come," i. e. before the court, to claim an inheritance. Cf. n. on 280 and 344.

397. **face**: on *And.* 680.

398. **cedo**: on 197. **eu**: the same as the Gk. εὖ, "well done." So in *Ad.* 911 *euge* = εὖγε, "bravo!" Cf. 478, 869.

399. **quibus me oportuit**: sc. *expedire.* Cf. 383, 447, 683, 113, etc., for similar omissions of the infinitive.

400. **fuerat**: the force of the indic. is to assume the truth of the supposition, for the sake of argument simply; "suppose this had been false." Phormio does not commit himself.

404. **ut reddant** depends on the idea of petitioning implied in *magistratus adi.*

405. **solus regnas**: i. e. you alone can do as you please; others must obey the law. Cf. *Ad.* 175, where Sannio is likewise ironical. **soli**: sc. *tibi.*

406. **bis**: Athenian law did not allow a case once closed to be reopened. Cf. Demosth. *in Lept.* 147, p. 502.

408. **secter**: on *And.* 798 (*uiueret*).

410. **abduc hanc, minas quinque accipe**, "off with her, take five minae." Demipho is much excited — a fact that accounts for his use of imperatives, as well as for the transposition of the two verbs. The Attic *mina* was equivalent to 100 *drachmae*, or about $18.75. *mina* = μνᾶ, the *i* being inserted merely to facilitate pronunciation. Cf. colloquial Engl., 'ath*e*letes,' 'pul*e*verize.'

413. **meretricem . . . abusus**: in early Latin *abutor* and *fungor* regularly take the acc., *utor*, *fruor* (perhaps) and *potior* the abl. sometimes. See on 830. For *abutor* and *utor* in Ter. see on *And.* Prol. 5, *Ad.* 815.

414. **amittere**, "to let her go."

415–7. The purpose is stated twice, viz., by *ut ne* (415) and by *ut* (417). Cf. an analogous repetition (of a condition) in Prol. 13–15.

416. **propter egestatem**: for an illustration cf. the case of Chrysis in the *Andria.*

418. **unde**: sc. *proximi sumus*; "whence (i. e. 'how') are we the nearest (of kin)?" **ohe**: on *Ad.* 723.

419. **actum ne agas**, "don't try a suit already decided"; a proverb taken from the law courts. Cf. *Ad.* 232 *agam* and Donatus' n., '*quod enim in iure semel iudicatum fuerit, rescindi et iterum agi non potest.*' This was true in general of the Athenian courts. See Meier u. Schöman, *Att. Proc.* 733 ff. It was otherwise at Rome, as with us. Cf. n. on 406 and on *And.* 465. The right of appeal however was limited at Rome. See Greenidge, *Roman Public Law*, 293; Smith, *Dict. of Antiq.* 1. 601. **non agam**: cf. n. on 382 (*nossem*) and on 431.

420. **ineptis**, "you are talking nonsense"; cf. *Ad.* 934. **sine modo**: cf. n. on *Eun.* 65–66.

426. **te**: abl.; "better do the same with yourself." **feceris**: fut. pf. indic.

427. **paratus**: on *And.* 909. **aduorsum** is frequently post-positive in early Latin.

428. **infelix**, "wretch." Cf. Shak., *Comedy of Errors*, Act V, Scene 1, line 27. **metuit**, etc.: Phormio's reply to Geta's *iratus est* (426).

429. **bene habent**: sc. *se*, which is usually expressed, as in 820, *Heaut.* 702, but cf. *Ad.* 365, Plaut. *Cas.* 338. **quin**, etc.: for the sense cf. 138. n.

430. **feceris**: on 426. For *ferundum fers* cf. n. on 138.

431. **expetam** echoes Phormio's thought, though not his word; subj. in a repudiating question. Cf. n. on 382; B. *App.* 363. *d.* (rev. ed.), and Harkness' *Lat. Gram.* 559.5. ('complete' ed.).

432. **uisum aut auditum**: sc. *a me.* **uelim**: on 431.

433–4. **quae . . . oblectet**: on 770.

434. **respice**, "think of"; cf. *Heaut.* 70.

435. **hoc age**: on 350.

438. **dignum**, "proper."

439. **dĭcam . . . inpingam**, "I'll bring a suit against you for weighty damages." Cf. n. on 127.

440. **domo me**, "you may fetch me from home." *domo* is abl. of separation. The speaker's manner suggests the verb, e. g. *arcesse.* Cf. n. on 38. The illustrated MSS. mark a scene division at this vs. by means of miniatures; but the usual superscription in the Bembine Codex is lacking. Umpfenbach accordingly refrains from making 441 the beginning of a new scene.

ACT II. SCENE 4.

Demipho consults his friends, the three *aduocati*, two of whom give opposite opinions, while the third is undecided. This leaves Demipho in still greater perplexity than that in which he was involved before he sought their advice. The humour of the situation is manifest.

445. **nondum**: on *And.* 340.

447. **quid ago**: on *And.* 315; cf. *Heaut.* 343, *Eun.* 811, Phorm. 1007. **Cratinum censeo**: sc. *dicere.* Cf. n. on 399.

449. **in rem tuam**, "to your advantage." See on *And.* 546.

451. **restitui in integrum**, "be cancelled," more lit. "be restored to its original state," before the marriage.

454. **quot homines**, etc., "many men, many minds." Cf. Hor. *Sat.* 2. 1. 27 f. *quot capitum uiuunt, totidem studiorum milia.*

455–6. **mihi . . . posse**: this was in accordance with Athenian law. Cf. n. on 419.

456. **inceptust** = *inceptu est*; supine, as in *Ad.* 275.

457. **amplius**, "further"; possibly a reference to the Roman judicial system which allowed the postponement of a case for the sake of obtaining further evidence. Such postponement was termed *ampliatio.*

458. **num . . . uis**: on *Eun.* 191.

459. **quam dudum**: sc. *eram*; "than I was a moment ago"; cf. n. on *And.* 582, where however the reference given to *Phorm.* 459 should be omitted. *dudum* = *diu dum.*

460. **redisse**: sc. *eum*, i. e. *Antiphonem.* Cf. n. on *And.* Prol. 14. Geta

returns from the house of Demipho, whither he was sent (445) to look for Antipho. The slaves there tell him that the young man has not come home.

462. **quoad**: "how soon"; see on 148. **se recipiat**, "he is likely to return." The direct question would be *quoad se recipiet*?

464. **eccum**: on *And.* 532.

ACT III. SCENE 1.

Antipho returns much vexed with himself for his cowardice in running away and leaving his own dearest interests in charge of others. Geta assures him that his affairs have not suffered during his absence, and that his father will not act until Chremes arrives on the scene. This however arouses new fears in Antipho's breast.

465. **enim uero**: on *And.* 91. **multimodis**: on *And.* 939; cf. *Heaut.* 320. **cum istoc animo**: cf. n. on *And.* 941 (*cum tua religione*) and on *Eun.* 153; cf. also *Phorm.* 930, *Hec.* 134, *Ad.* 713.

466. **itane . . . dedisse**: on 153. **uitam** refers to Phanium.

467. **tete**: acc. by attraction; strictly we should have *tute* (*aduorsurus sis*). **animum aduorsuros**: regarded as one word having *rem* for its object.

468. **ut ut**: cf. 531. **illi . . . consuleres**, "you ought at least to have taken thought for that girl, etc." See on 297.

469. **tuam fidem**, "her trust in you." For this use of the pronoun cf. 1016. **quid . . . poteretur**: on 830, and *And.* Prol. 5.

471. **qui**: causal; "for having run away." See A. & G. 320. *e*; B. 283. 3. *a*; H. 517.

472. Antipho sees Geta for the first time. **ea causa**: i. e. because you deserted us.

474. **subolet quid**: on *Heaut.* 899; "has my father any inkling of it?" **etiam**: on *And.* 116.

475. **nisi**, "only"; about the same as *nisi quod*, and frequent after *nescio*, to whose sweeping negation it attaches a modifying statement. Cf. n. on *And.* 664, *Phorm.* 953. See A. & G. 525. *e*.

476. See App. **hominem praebuit**: sc. *se*. The omission of the reflexive is rhetorical and rare with *praebere*. See Dz.-Hauler's crit. n.

477. **confutauit senem**, "kept the old gentleman from boiling over." Cf. n. on *Heaut.* 949. **admodum**, "very"; with *iratum*. Cf. *Heaut.* 53.

478. **quod potui**: the omission of *feci* suggests modesty on Geta's part. **amo**: on 54; "I'm beholden to you all."

479. **rest** = *res est*.

480–1. **ut aibat**: the rest of the sentence is given as though Geta had omitted *ut*. After *ut aibat* we should expect *de eius consilio uolebat facere*. Cf. *Ad.* 648 for a similar irregularity, and see Dz.-Hauler's note.

481. **de**, "in accordance with," "by."

482. **metuist** = *metuis est* (i. e. *metūs est*, gen. of 4th decl.). Cf. n. on *Heaut.* 287. **uidere** : infin., as though preceded by *quantum metuo.* **huc** : sc. *redire.*

484. **palaestra** : the young Greeks went regularly to the *palaestra* for exercise and recreation. Hence the regularity of Phaedria's visits at the house of Pamphila suggests the application of the word to the place where she lives. Transl. "from his play-ground."

ACT III. SCENE 2.

Phaedria begs Dorio, the slave-dealer and owner of Pamphila, to give him more time in which to procure the money needed for the purchase of the girl. But Dorio is obdurate and refuses to listen any longer to Phaedria's oft-repeated request. He has had an offer from a soldier who is to bring the money to him on the morrow. He will make the sale however to Phaedria if the latter succeeds in bringing him the cash before the soldier can do so.

486. **non audio**, "I won't"; cf. n. on 388. **quin omitte me**, "you let me alone"; cf. n. on *And.* 45.

488. **quod lubenter audias**, "something which you would be glad to hear," if you should listen; a characterizing clause of contingent futurity (B., *App.* 404. 3. *a.*). Thus also 1052–1053 *quod gaudeam* and *quod doleant.* The subj. has the same force as in an independent clause. In the fully developed type of characterizing clause this would not be true.

489. **triduom hoc** : on 513.

490. **mirabar si** : on *And.* 175.

491. **ne quid**, etc.: Antipho fears that some real trouble may come to Phaedria from the situation. But Geta breaks in and gives Antipho's sentence a turn suggesting that Dorio may try the young man's patience a little too far. Such violent measures as are taken with Sannio in the *Adelphoe* were not uncommon. Transl. "lest he may be patching up something for his own head," i. e. "lest he may have to wear the night-cap himself." This metaphorical use of *suo*, "to sew," occurs here only.

492. **non dum** : on *And.* 340. **hariolare**, "you are talking truth," "you're quite correct," "you've got it to a T"; an ironical compliment. Nowhere in Plaut. or Ter., says Knapp, does *hariolari* = "talk nonsense," although it has been so explained. See Knapp (on *Ad.* 202) in *Class. Rev.* vol. xxi., pp. 46–47. Cf. *Ad.* 202. **fabulae**, "mere talk." Cf. *And.* 224.

493. **faeneratum** : sc. *esse*; from *faenero*, "to lend on interest." Transl. "you shall say that this kindness was richly repaid." Cf. *Ad.* 219. **logi** = λόγοι. Cf. Shak., *Hamlet*, Act ii, Scene 2, "words, words, words."

494. **somnia** : cf. n. on 874.

495. **cantilenam eandem canis**, "it's the same old chant you're singing." Cf. n. on *Heaut.* 260 (*cantabat*).

496. **cognatus**, etc.: i. e. I will so regard you, if you will only grant me the favour I ask. **modo**: cf. n. on *Eun.* 65–66.

497. **adeon**: on 153.

500. "As (to want) to take me in with tinselled words, and to take off my girl without paying for her." Notice the play on *ducas* and *ductes*. The former verb often suggests deception; the latter is used of taking to one's self a mistress.

501. **miseritum est**, "I'm sorry for him," i. e. for Phaedria; said aside to Geta. **ei, ueris uincor**, "ah, the truth is too much for me." Phaedria turns away from the slave-dealer, feeling that he cannot argue with him any longer. See App. **uterque**: i. e. Dorio and Phaedria. **similis sui**: the gen. is regular with *similis* in early Latin.

502–3. "And then (to think) that this blow should n't have befallen me when Antipho had some trouble on hand too!" This is Jebb's rather free translation, given by Bond and Walpole. It is in keeping with *o fortunatissume* of vs. 504, and seems to express the true spirit of a doubtful passage. Phaedria would have been happy to see Antipho involved in a trouble similar to his own. Misery loves company. He fails to see Antipho's difficulties. For *neque* with infin. of exclamation cf. 232–233. See App. For the idea that misery loves company cf. Plaut. *Capt.* 581–583; Pl. *Epp.* vi. 20. 17; Seneca, *Med.* 426 ff., *Troad.* 1016 f.

505. **cum**: with *malo*, which is modified by *huius modi*. **conflictares**: on *And.* 93.

506. **id quod aiunt**: on *And.* 805. **auribus teneo lupum**: a proverbial expression similar in spirit to the English 'to catch a Tartar.' Donatus derives it from the Gk., τῶν ὤτων ἔχω τὸν λύκον· οὔτε γὰρ ἔχειν οὔτ' ἀφεῖναι δύναμαι. The latter part is probably explanatory of the first.

507. See App.

508. Dorio means that he stands to Phaedria in the same relation as that in which Antipho stands to the wolf. **hoc**: i. e. Phaedria. **ne . . . sies**: very ironical. The *ne* is final (cf. *And.* 704, 706): "look out there lest you be too little of a *leno*," i. e. (tauntingly) "act well up to your reputation."

509. **num . . . confecit**, "has he done anything?" i. e. any mischief? *hic* = Dorio.

510: **meam** would move the spectators to laughter, for Pamphila was in reality the property of Dorio; note the slave-dealer's fine reply in 511.

512. **illo**: i. e. the man to whom Dorio had sold the girl. **mutet fidem,** "cancel his bargain," "break his faith."

513. **triduom hoc**, "for the next three days." Cf. 489. **dum**: purely temporal; "while."

514. **ne oppertus sies**: pf. subj. in a prohibition conceived of without reference to the continuance of the action. See B., *App.* 358. *d.* (rev. ed.).

515. **obtundes**, "will you keep pounding it into me?" Cf. n. on *And.* 348. See App.

516. **idem hic**, "he also," "he too." **conduplicauerit**, "will promptly double." Notice the force of the fut. pf.

518. **horunc** = *horum-ce.* **poterin** = *poterisne.* Note that *-ne* is attached to the sixth word in the sentence — for emphasis; "can you possibly, etc?"

519. **neque ego neque tu**, "neither you nor I (can bear it)," but it will surely happen for all that, as she is already promised to another person. Dorio is ironical. **quod**: sc. *accipere.* Cf. n. on 399. **duint**: on *And.* 666.

521. **contra**: a prep. (probably). In early Latin *contra* is more often an adv., as in *Ad.* 50. In *Ad.* 44 it may be a prep., but Dz. makes it an adv. there, while Spengel and Wagner deny the prepositional use altogether for Terence.

522. **qui . . . lacrumet**; see B., *App.* 371 (370 rev. ed.) *fin.*

523–4. **tibi . . . praestituta**, "assuredly a day was once fixed by which (time) you were to pay him." **quam ad**: a rare order. Cf. however 427 *me aduorsum*; *Heaut.* 189, 265 *te erga*; *Hec.* 535 *te est penes.* In Plaut. this order is common in connection with the rel. pronoun. **dares**: subj. in rel. cl. of purpose.

524. **factum**, "yes." The omission of *est* is regular; cf. *Eun.* 708, 851, *Heaut.* 568, *Hec.* 846, *Ad.* 543, 561, 676.

525. **haec**: sc. *dies,* i. e. the date on which the other purchaser made his appearance.

526. **ob rem**: on *And.* 546.

527. **sic sum**: on *And.* 919.

528. **immo**, etc., "nay, in very truth, Antipho, it is he who is deceiving me."

532. **dare**: for *daturum esse*; frequent in Ter. after verbs of promising. The pres. infin. marks the prompt fulfilment of the promise, as in Caes. *B. G.* 4. 21 *qui polliceantur obsides dare atque imperio populi Romani obtemperare.* Cf. *Ad.* 203 and 224, *Eun.* 520, *Phorm.* 837 *ire*; n. on *And.* 379.

533. "I 'll follow my rule of first come, first served." **ut . . . dandumst** explains *mea lege.*

ACT III. SCENE 3.

Phaedria is in great perplexity to find means of obtaining the money. He and Antipho unite in entreaties to Geta to help them out of the difficulty. Geta protests, but yields at last and promises to do his best on condition that he can have Phormio to help him.

534. **huic** : i. e. Dorio.

535–6. **quoi** : the antecedent is *ego.* **quod** refers to *argentum.* Transl. "which had been promised me, if this fellow could have been induced to grant me three days more (of grace)." *exorare,* being a verb of asking, would govern two accusatives, one of the person and the other of the thing. The verb being in the passive, the acc. of the person becomes nom., the acc. of the thing remains unchanged. It is possible however to regard *triduom hoc,* not as object of *exorarier,* but as acc. of duration of time. In that case the expression must be looked upon as an instance of colloquial brevity = *exorarier ut triduom hoc expectaret.* Cf. 513. **pote**: on *And.* 437.

537. **qui . . . adiurit** : a cl. of characteristic, conveying an accessory notion of opposition ("although," "in spite of the fact that"). Such clauses are called also 'concessive' and 'adversative.' Cf. B., *Lat. Gram.* 283. 3. **adiurit** = *adiuerit* = *adiuuerit.*

542. **etiam tu hinc abis**, "away with you!" "just you be off!" This interpretation is supported to some extent by *Ad.* 550 *etiam taces?* "do be quiet!" and by *Heaut.* 235 *etiam caues . . .* ? These examples, it is true, lack the emphatic *tu,* but this fact makes little difference. *tu* is peremptory (emotional), as in Hor. *Od.* 1. 11. 1–2 *tu ne quaesieris. . . . Leuconoë,* and merely notes Geta's excitement. *etiam* perhaps has no appreciable force (see Kirk in *A. J. P.* vol. xviii, p. 39), yet in Plaut. it is often used when a question or command is repeated, and then it = "again I ask," "again I say." Now Geta's *quid faciam* (540) virtually = *abi hinc,* "go to," "out with you"; so too his *edoce,* etc. In 541 and 542 he says words to the like effect, until the repetition of his refusal reaches a climax in the present passage = "again I say, will you be off (with your request)."

543–4. "Is it not a triumph for me that I get into no trouble through your marriage, without your now bidding me still to seek disaster in a scrape on account of Phaedria here?" Cf. *And.* 647–648. **ni** : on *And.* 648. **etiam** : on 547. **crucem** : on 368.

547. **ni instigemus etiam**, "without our goading him still further." *etiam* is temp., with an additory connotation; see Kirk in *A. J. P.* vol. xviii, pp. 28, 29. **ut . . . preci**, "so that no room may be left for entreaty." See on 140. Cf. *And.* 601 and n. on 206.

551. **certumst persequi**, "I am resolved to follow her."

552. **quod agas** : see on *Hec.* 197. **pedetemptim** : sc. *agas*; "act with caution," "go slowly."

553. **quaere**, "think."

554. "Lest he should do something or other, that would cause us regret hereafter." **quod . . . pigeat** : see on 488.

555. **uerum . . . malum**, "but after all I fear trouble."

557. **triginta minae** : nearly $600.

559. **iam**: on *And.* 704. **inuentas reddam**, "I 'll have them found," "I 'll manage to find them." For the constr. cf. *And.* 864 and 684, *Phorm.* 856, *Ad.* 849.

562. **solus . . . amicus**: a reminiscence of a line of Apollodorus, quoted by Donatus (Wessner, vol. ii. p. 463.), *μόνος ἐπίσταται φιλεῖν τοὺς φίλους*. *solus* is of course an exaggeration. He befriends his friends as no one else can do. **ocius**: on *And.* 724.

563. **num quid est**, etc.: on *Eun.* 191. **opera**: abl.

564. **illam**: i. e. Phanium.

565. **quod faciam**: on 488; cf. n. on 554.

566. **qua uia**, "how." **itere**: see footnote. **modo te hinc amoue**: a repetition of *aufer te hinc* (559). Cf. *And.* 707. n.

ACT IV. SCENE 1.

Chremes and Demipho are on their way from the harbour, where the former has recently disembarked on arriving from Lemnos. Chremes is much disturbed at the news concerning Antipho, as he had hoped (with Demipho) that the young man would marry the daughter who was the fruit of his Lemnian marriage.

569. **uidet**: hist. present.

570–1. "While at the same time the girl's (increasing) years brooked not my negligent delay."

571. **ipsam**, etc.: we should expect *ipsa . . . profecta est, ut aibant.*

572. **illi**, "there"; see on *And.* 638.

574. **unde** asks the source of the disease, *qui* its character and name.

575. **senectus ipsast morbus**: cf. Juvenal, X. 218 f. (*senem*) *circumsilit agmine facto morborum omne genus.*

578. **quod** refers to the fact alluded to in 577. **consili**: locative; cf. n. on *Heaut.* 727.

579. **condicionem**, "match"; in allusion to the daughter of his Lemnian wife. Chremes' Athenian wife was ignorant of the existence of the establishment in Lemnos, and the old gentleman was desirous that she should remain so. **extrario**, "an outsider," i. e. some person other than Demipho's son.

580. **sit**: sc. *condicio*, a word that readily suggests the girl herself.

582. **alienus**: on *Ad.* 672. The reference is to the *extrarius* (579).

584. **opus est**: often united with the abl. case of the pf. pass. prtcpl. neut. Thus also *usus est.* A neut. pronoun in the nom. case frequently accompanies the constr. as subject (usually in the sing. number); cf. n. on *And.* 490.

585. **aliqua**: sc. *uia*; cf. n. on 566. See 746.

586. **quod** refers to the possibility expressed in 585. **me excutiam**, "clear myself out," i. e. "take myself off"; still further explained by

egrediar domo. This interpretation is supported by *Eun.* 358 *homo quatietur . . . foras,* and Hor. *Od.* 3. 9. 19 *excutitur Chloe.*

587. **nam . . . meus**, "for of all I have I only am my own." Note the oxymoron. Chremes' property was derived entirely from his wife. Therefore to quarrel with her meant destitution.

ACT IV. SCENE 2.

Geta has seen Phormio and the two have arranged a plan for getting money out of the old men. The scene represents Geta as expressing his admiration of Phormio, who is so ready to do all in his power to assist Phaedria to obtain the money that he needs.

591. **hominem . . . neminem** : on *Eun.* 549, *Ad.* 259.

592. **quam Phormionem** : on *Heaut.* 116.

593. **fieret** : deliberative subj. in an indirect question.

594. **intellexerat**, "he took it all in at a glance." The plpf. expresses the rapidity with which Phormio grasped the situation. Note the parataxis.

595. **quaerebat**, "he asked for."

596. **tempus**, "opportunity," "chance." **dari** depends on the idea of thinking implied in *gratias agebat.* Cf. the infin. with *gaudeo, doleo* and similar verbs expressive of emotion. Cf. also 610. We might expect a causal clause.

597. **ubi . . . ostenderet**, "where he could show," "of showing"; Elmer's 'potential characterizing clause.' See App.

598. **ad forum** = *apud forum* (nearly).

601. **belua** : cf. *Eun.* 704. Cf. Fr. *bête, bêtise.* Transl. "lubber that I was."

603. **commodius**, "more advantageous." **duplici spe utier**, "to have two strings to one's bow."

604. **petam**, "I will try and get it," i. e. the money. **hinc**, "out of him," i. e. out of Demipho. **a primo**, "in the first instance," "originally," "at first." Cf. 642 and n. on 340. **instititi**, "I began," i. e. "I planned (to seek it)." See App.

605. **hunc hospitem**, "this new-comer," i. e. Chremes. Geta's pronouns and pronominal words are made more intelligible to the spectators by his gestures.

ACT IV. SCENE 3.

Geta now proceeds to put into execution his plan for obtaining from Demipho the thirty minae needed by Phaedria for the purchase of the music girl. He pretends that in his interview with Phormio the latter promised to forego all legal proceedings against Demipho and to marry Phanium on the receipt of thirty minae. The amount seems excessive to

Demipho and he becomes much enraged. Chremes however steps in and offers to defray the expense out of his wife's property.

610. **uolup est**, "I'm delighted." *uolup*, like *facul*, is an indeclinable noun; see Don., and cf. n. in Dz.-Hauler. It occurs in Ter. only here and in *Hec.* 857, but in Plaut. it appears in fifteen passages. It is an early form, whence the classical *uoluptas*. See Ritschl, *Opusc.* II. 450–452. The form *uolupe* is probably incorrect. There are those who regard *uolup* as an adverb. Cf. Brix, *Mil.* 277. For the infin. with *uolup est* cf. n. on 596 (*dari*).

611. **compluria**: frequent in early Latin instead of *complura*; see Donatus. Cf. however the discussion in Aul. Gell. 5. 21.

612. **audistin**: notice that *-ne* is affixed to the third word in the sentence, and cf. n. on 518.

613. **facinus indignum**: on *And.* 145.

614. **circumiri**, "to be got around," "to be circumvented," "to be cheated." **commodum**, "just now," ἀρτίως; colloquial. Cf. *Eun.* 343.

615. **nam . . . quoque**, "(you did well to do so) for of a truth I too." See on *And.* 43. Cf. *Ad.* 190.

617. **fit obuiam**: on 52. Cf. *And.* 590.

618. **qui istanc**, "the man by whom that girl . . ." Understand some such idea as "was thrust upon us." Phormio was supposed to be Phanium's guardian. His name was not yet known to Chremes.

619. **uisumst mi ut**, etc. = *decreui ut*, etc., or *decreui* + infin. Cf. 625.

620–2. "Why do you not see to it that we arrange these matters between us?" **sic**, "in this way," refers to the plan he is about to suggest.

623. **liberalis**: on 168. **fugitans litium**, "shy of law-suits"; the obj. gen. instead of the acc. because *fugitans* is felt as an adj., like *amans*, *sapiens*, etc. Cf. Hor. *Od.* 1. 8. 4 *patiens pulueris atque solis*.

624. **nam**: cf. n. on 615. The idea is: "(otherwise he would have bundled her out of doors) for the rest of his friends advised him to do so."

625. **auctores fuere ut**: lit. "were advisers to the effect that." Cf. Plaut. *Mil.* 1094 *quid nunc mi 's auctor ut faciam*; n. on *And.* 157 (*operam do*). **praecipitem**, etc.: cf. n. on *And.* 683 (*inuentum dabo*); *Ad.* 318.

626. **hodie**: on 377.

626–7. **an . . . dices**, "you'll say then that he will pay the penalty of the law?"

628. **iam id exploratumst**, "that point has been already investigated."

629. **si . . . homine**, "if you try conclusions with that fellow," i. e. if you go to law with him. **ea eloquentiast**, "he's that eloquent"; probably nom., but possibly abl. of quality.

630. **uerum pono**, "but I assume (for argument's sake)." **uictum**: i. e. in the law-suit. **at tandem tamen**, "yet after all." The emphatic word is *tandem*.

631. "It is not a case in which his civic rights are at stake, but (only) money." Demipho, if he lost the suit, could pay any fine imposed upon him by the court, and that would end it. Phormio in like circumstances would have no money wherewith to pay, and accordingly would lose his personal freedom and civic standing. He would become Demipho's slave. This, in legal phrase, was to lose one's *caput*.

634. **in manum**, "in cash."

635. **hinc facessat**, "take herself off"; understand *se*. For this intrans. and colloquial use of *facessere*, cf. Plaut. *Rud.* 1061 *si quidem sis pudicus, hinc facessas.*

636. **illi**: i. e. Geta. **propitii**: Antipho means that Geta must be out of his mind — a condition supposed to be due to the ill-will of the gods.

637. "If what you say (i. e., if the sum you mention) shall have the least particle of justice in it."

638–9. **commutabitis uerba**, "have words," as in a dispute. Cf. Don. (Wessner, vol. ii. p. 466) '*uerba commutare est, quod nos altercari dicimus.*' Cf. *And.* 410.

643. **nimium quantum**, "a great deal too much." *nimium, incredibile, mirum* and similar words are sometimes connected so closely with a following *quantus* (*a, um*), that the two have the effect of a single word. Cf. the Gk. *θαυμαστὸν ὅσον, πλεῖστον ὅσον*, and Hor. *Od.* 1. 27. 6 *immane quantum.* In reality such cases involve ellipsis, as e. g. *quantum rogat nimium est*, "his asking price is too high." Cf. n. on 247. **si . . . daret**, "(he said that he would be satisfied) if any one should give him."

644. **talentum magnum** : the Attic silver talent, worth 60 minae, perhaps $1200. Cf. Plaut. *Most.* 919, *Rud.* 778, 1344 (with Sonnenschein's n.). See Goodwin in *T. A. P. A.* 1885. **malum**, "a licking," "a thrashing."

645–6. **adeo**, "exactly"; to be taken with *quod.* **quid . . . locaret**: sc. *in matrimonium*; "what (could he do more) if he were portioning out his only daughter?" Cf. 752 where *nuptum* is added, and 759 where *locare* stands alone in the same sense.

646–7. "It has been of small benefit to him that he did not rear a daughter, (for) one has been found to claim a dowry." Demipho, it is to be presumed, had not been without a daughter. He had merely taken advantage of the law which allowed the father to 'expose' his infant child, and thus avoid the expense of rearing it. This was done most frequently in the case of female infants. Cf. the plot of the *Heaut.* Demipho however has not escaped. **quae dotem petat** is a rel. clause of purpose. See B., *App.* 371 (370 rev. ed.). On dowries see e. g. *Heaut.* 838, 940; Plaut. *Amph.* 950 ff. On the general expense of a daughter cf. e. g. *Heaut.* 835 ff

648. **ut ad pauca redeam**, "to put it in a few words"; cf. *Hec.* 135. n. **illius mittam ineptias**, "to pass over his impertinences."

651. **fuerat** precedes *uolui* in point of time.

652. **eius incommodum**, "the disadvantage to her." We might expect *incommodi*; cf. note on *aduenti*, 154.

653. **in seruitutem** : substituted for *in matrimonium* in order to draw attention to the subordinate position in the family of a wife without a dowry. This and *ad ditem* (for *diti*) lend pathos to the description. The acc. with *ad* lacks the suggestion of personal interest which the dat. would convey. Cf. Plaut. *Trin.* 689–691.

655. **quae adferret**, "who should (would) bring"; see on 488. **qui**, "whereby."

657. **hac**: i. e. the *amici filiam* of vs. 650.

658. **istanc**: i. e. Phanium.

661. **quid si animam debet**, "what if he owes his very soul?" i. e. is over head and ears in debt. **oppositus pignori**, "mortgaged"; properly, "a field is set for (as) a pledge, over against ten minae." The *ob* ("over against") in 662 repeats the prep. of the verb. Cf. Plaut. *Capt.* 433 *meam uitam esse positam pignori.*

662. **age age** denotes unwilling assent.

663. **item sunt** : sc. *oppositae pignori.* **alias** : sc. *minas.* **oieï** suggests that a blow of some kind has been struck. Cf. *Eun.* 716.

667. **porro** : in support of this reading Dziazko (*Adn. Crit.*) cites *Heaut.* 838. See App.

668. **sescentas** suggests an indefinitely large number, as in Plaut. *Trin.* 791 *sescentae ad eam rem causae possunt conligi.* **dīcas**: on 127, 329, 439.

669. **nil do**, "not a penny am I giving." Cf. n. on 388. **ut . . . inrideat** : on *Heaut.* 784. Cf. 304. **etiam** : additory, in an interrog. clause expressing anger at the mockery implied in Phormio's (reported) demands; "can it be that that dirty fellow shall mock me besides?" See Kirk in *A. J. P.* vol. xviii, p. 39. c. For *inpuratus* cf. 962.

670. **quiesce** : on *And.* 598.

670–1. **filium fac ut ducat** = *fac ut filius ducat.* Prolepsis. Cf. 354.

672. **occidisti**, "you have ruined"; slightly different in *Ad.* 899.

673. **hoc**, "this sum of money."

674. **quantum potest** : on *And.* 861.

675. **illam** : i. e. Phanium. **hanc** : i. e. the *amici filiam* of 650, to whom he claims to be betrothed (657).

676. **illi** : i. e. the friends and kinsfolk of the girl referred to in 650 and 657.

677. **iam accipiat**, "let him have her at once." **illis** : on 676. **repudium renuntiet**, "let him give notice to them that the engagement is broken off." *repudium* signified properly the dissolution of the premarital contract. Cf. 928 f.; Plaut. *Aul.* 784 Lyc. *Is me nunc renuntiare repudium iussit tibi.*

678. **hanc**: i. e. Phanium. **illi**: i. e. Phormio.

679. **adeo**, "very."

680. **Lemni**: locative. Cf. 66. **uxoris**: i. e. Nausistrata, who had estates in Lemnos. Cf. below, 788 ff.

681. **dixero**: for the tense cf. n. on 516 (*conduplicauerit*). After this vs. the old men disappear into Chremes' house, without observing Antipho who had stepped out of his father's house at 606.

ACT IV. SCENE 4.

Antipho is very angry with Geta, for he thinks that the latter has injured his cause by giving Demipho the hope that Phanium may be got rid of. Geta assures him that the trick will work well, that Phanium is not in danger, and that Phormio will easily get out of the difficulty by pretending that the omens are opposed to his marriage with Phanium. Meantime the money will have been secured for Phaedria.

682. **emunxi argento senes**, "I have cleaned the old fellows out of their money."

683. **satin est id**, "that 's enough, is n't it?" Antipho means that Geta has done more — that he has betrayed him besides. Geta pretends that Antipho is referring to the money, and answers, "I don't know, I 'm sure (if it 's enough)." **iussus sum**: sc. *facere*. Cf. n. on 399.

684. **uerbero**, "you whip-scoundrel." Cf. 850, *Ad.* 781 *mastigia* = μαστιγίας (μάστιξ, 'a scourge'), i. e. "one who is all whips," because he is so often flogged.

685. **narras** = *dicis*, as in 368; "what then are you saying?" i. e. "what mean you (by *satin est id?*)?" **narrem**: for the mood see on 122.

686. Antipho means that nothing now remains for him but to go and hang himself. **res redit**: cf. *Heaut.* 931. n.

687. **ut** = *utinam*.

688. **exemplis**, "punishment." Cf. n. on *Eun.* 946.

689. **qui . . . auferat**: subj. of contingent futurity. Cf. B., *App.* 360. *b*. Transl. "for he (*qui* = *is enim*) would bear you, etc." **tranquillo**: on *Eun.* 1038. For the sentiment cf. *Ad.* 372. Of course Antipho is bitterly ironical.

690. **hoc ulcus**: i. e. this painful subject of my marriage.

694. **quid fiet**: like the English, "what then?" **enim**: intensive; see on 113. **noui**: ironical; "oh! I dare say."

695–6. "When they demand back the money, I suppose he 'll prefer to go to prison for our sake." This Phormio would have to do for breach of contract (the money having already been spent by Phaedria), unless he should decide to adopt the only other possible course, viz., to marry Phanium, which is what Antipho fears he would do. **in neruom**: on 325.

699–700. **iam si**, etc., "the moment he receives the money he is under obligation to marry the girl, as you say — I admit it."

701. **tandem**, "after all." **adparandi**: cf. n. on *Hec.* 374.

702. **uocandi**: sc. *amicos*; "for issuing invitations." Cf. *And.* 453. **sacruficandi**: cf. *Ad.* 699. **paululum**: adj. It is a substantive with following genitive in *And.* 360, *Eun.* 281. Notice its emphatic position.

703. **amici**: viz., of Phaedria.

704. **inde**, "out of that." **iste**: i. e. Phormio.

705. "How many things happened afterward to warn me against it!" **postilla**: on 347. **monstra**: in the original meaning, as derived from *moneo*; cf. Festus (p. 138 M., 114 Th.).

707. **inpluuium**: cf. Dz.-Hauler's n. on this passage.

709. **ante brumam**, "before the winter (solstice)," i. e. before Dec. 21st.

709–10. **noui negoti**: partitive gen.; "to think of beginning any new business!" Cf. Plaut. *Most.* 1017. We might understand *initium*; cf. *And.* 709. See App.

711. **ut modo**: on *And.* 409. **me uide**: on *And.* 350.

712. **Phaedriae**: dat. with *dic.*

ACT IV. SCENE 5.

Demipho and Chremes appear from the home of the latter, and are busily engaged in discussing the recent arrangement with Phormio. They bring with them the money for Phormio, and Demipho promises Chremes, who is apprehensive of trickery, to clinch the bargain through the production of witnesses to the transaction. Chremes is of opinion that Phanium should be previously informed of the change in store for her, and that it would be well if Nausistrata should be sent to the girl to break the news. Demipho thinks this unnecessary, but gives his reluctant consent to the plan.

713. **ne quid uerborum duit**, "that he shall not impose upon us." *uerba dare* = "to cheat," lit. "to give words (and nothing but words)." For *duit* cf. n. on *And.* 666.

714. **hoc**: i. e. the bag containing the money for Phormio. **amittam**, "let go." **quin . . . adhibeam**, "without calling in witnesses."

715. **commemorabo**, "I'll recite," i. e. in the presence of witnesses.

716. **opus facto est**: on 584 and *And.* 490. **lubido**, "caprice," "whim."

717. **altera illaec**, "that other girl," to whom Phormio is supposed to be engaged. Cf. 657.

718. **rem ipsam putasti**, "you've hit the nail on the head." Cf. *Ad.* 796, 208. The idea in *putare* is that of exact calculation. **eum**: i. e. Phormio. **ubi**, etc.: addressed to Demipho.

719. **hanc**: i. e. Phanium.

720. **dicat**: sc. *Nausistrata.* **Phormioni**: felt with both *dare* and *nuptum*; "that we are giving her to Phormio in marriage."

721. **qui ipsi sit familiarior**, "since he is more closely related to her." Thus also 851, "pretty closely related to me," "one of the family."

722. **is**: i. e. Phormio.

723. **quid malum id tua re fert**, "what the mischief has that to do with you?" For *malum* see on *Heaut.* 318. **magni** (gen. of value) expresses the degree of concern, with *re fert.*

724. **te**: like the English indef. "you" = "one"; cf. *Ad.* 30. Chremes has an eye to the appearance of things.

725. **ipsius**: i. e. Phanium.

726. **magis conuenit**, "gets on better with."

727. **rogabo**, "I 'll go and ask her." **illas**: i. e. his Lemnian wife and daughter. Cf. 571 f. Demipho goes to the market-place to settle with Phormio, after which he is to seek Nausistrata and bid her visit Phanium for the purpose already explained. Chremes remains behind on the stage.

ACT V. SCENE 1.

Sophrona, Phanium's nurse, appears from Demipho's house, but does not see Chremes, who is much startled when he recognizes her. His astonishment is increased when he hears from her that her mistress is dead and that his daughter is married to Antipho. At first he imagines that his nephew has two wives; but Sophrona soon convinces him that Phormio's ward and Phanium are the same person, and that his dearest wish is realized.

728. **quo** = *ad quem.* **consilia haec**, "these considerations," e. g. that the marriage with Antipho is in danger of being annulled, and Phanium of being turned out of house and home. See 731 and n. on 733 (*infirmas*).

732. **nam quae** = *quae nam*, "why, who?"; see Roby, 2296. **a fratre**: on *And.* 226. **exanimata**, "breathless," "distracted."

733. **quod** (acc.) refers to the fact indicated in 730, that she had advised the marriage. **quom**: adversative; see on Prol. 23. **infirmas**, "insecure," "shaky"; cf. *Hec.* 101. The insecurity of Antipho's marriage hinges evidently on the fact that his father's consent to it had not been previously obtained. It is true that divorce was easy, but as there had been no informality in the marriage it is difficult to see how it could be annulled except on the ground that parental authority was supreme.

734. **interea**: i. e. until Phanium's father should be found.

736. **quid ago**, "what 's my course?" See on *Heaut.* 343.

737. **adeo, maneo, dum**, "shall I approach her, (or) remain quiet, while?" For the indic. see on *And.* 315.

740. **respice**: Chremes is in the rear, near his own house, while Sophrona

has advanced directly to the front of the stage after issuing from the house of Demipho. Hence Chremes tells her to look back at him. **Stilpo**: for the spelling see on 356. Thus also Dziatzko and Fleckeisen.

741. **hinc**, "away from here." Sophrona, on hearing Chremes' voice, turned and approached the place where he was standing. This would bring her near to his house, though not so near to it as was Chremes himself. **istorsum**, "that way," "in your direction," i. e. further toward Demipho's house, and away from that of Chremes. **sodes**: on *And.* 85.

742. **appellassis**: the archaic form of the sigmatic aorist subjunctive (or rather optative) in *-sim* (*-sis*, *-sit*, etc.). In the first and second conjugations *-ssim* (*-ssis*, *-ssit*, etc.) is found. See on 308 (*faxo*), and Hauler's n. Cf. King and Cookson, pp. 462–463. According to some authorities the form is syncopated from *appellaueris.* It may be observed that the pf. subj. would be the regular tense and mood in the present construction.

743. **st** has the prosodical value of a long syllable, in the middle of the vs. and the thesis of the foot. Cf. Plaut. *Merc.* 749 *st abei.*

744. He likens his wife to a wild beast. This is the meaning of *conclusam*, "caged"; *saeuam* suggests the rest. Menaechmus makes a similar comparison in Plaut. *Men.* 158 f. *concede huc a foribus . . . etiam nunc concede audacter ab leonino cauo*, the *leo* being his wife. Cf. n. on *And.* 386.

745. **perperam**, "falsely." Cf. Gk. πέρπερος.

746. **effuttiretis**, "should let it leak out." Contrast 477 *confutauit.* **porro**, "later on." **aliqua**: on 585.

749. **illae**: the wife and daughter from Lemnos.

750. **ex**: cf. *And.* 268. **aegritudine hac**, "this trouble," "sorrow," refers to the necessity for her and her daughter to leave Lemnos and go in search of Chremes, who seems to have been indifferent enough to their lot. The noun was not used of bodily ailments before the Augustan period.

751. **male factum**, "bad job!" "too bad!" Cf. n. on *And.* 105 (*factum bene*). **quae essem**, "since I was."

752. **locaui**: on 645–6; "I gave the girl in marriage to this youth."

754. **duasne uxores**: an amusing utterance as coming from bigamous Chremes! See 1040 ff. **au**: an exclamation peculiar to women; usually of deprecation. Cf. 803. See on *And.* 751.

755. **quid illam alteram**, "what about that other girl?" Cf. 480 *quid eum?*

756. **composito**, "by arrangement." **quo modo** (i. e. *ut eo modo*) introduces a rel. cl. of purpose. Cf. B., *App.* 371 (370 rev. ed.).

757. **sine dote**: significant words, for it was to effect the marriage without a dowry that Phormio's scheme became necessary.

759. **ut uolebam**: i. e. secretly, without scandal; see 578 ff. **locatam**, "settled," i. e. in marriage. See on 645–6.

760. **ambo** : i. e. Chremes and Demipho.

761. **fecit** : sc. *Antipho.*

762. **quid**, etc.: on 584.

763. **oppido** : on 316.

764. **hanc** : i. e. Phanium.

765. See App. Chremes and Sophrona enter the house of Demipho.

ACT V. SCENE 2.

Demipho returns with Geta from the market-place, where the former has just concluded his bargain with Phormio by paying him the stipulated sum. Geta hints at the possibility that Phormio may refuse to marry the girl after all. Accordingly Demipho decides to hurry matters up and to seek Nausistrata's assistance in accordance with his promise to Chremes. Geta, left alone, sums up the situation, and decides to go home and warn Phanium against attaching too great importance to the remarks of either Phormio or Nausistrata.

766. **nostrapte**, "our own." Cf. *Heaut.* 686 *meapte.* The *-pte* is used by Plaut. also, and by Cicero, to strengthen the abl. sing. of possessive pronouns. **facimus . . . esse**, "we make it people's interest to be wicked." **malis** has slightly better MSS. support than *malos* and is more idiomatic; cf. Hor. *Sat.* 1. 1. 19 *atqui licet esse beatis.* On the contrary, cf. *Heaut.* 388 *expedit bonas esse uobis.*

768. **ita fugias ne praeter casam** : sc. *fugias* ; "(in seeking to avoid danger) so run that you do not (in your haste) run beyond your place of refuge"; i. e. in trying to get out of one trouble take care not to get into a worse one. The expression is proverbial and is suggestive of Demipho's chagrin at having to part with good money to Phormio; see 769–770. **quod aiunt** : on *And.* 805.

769. **etiam** : see on 360. **obiectum** : the word used by Vergil (*Aen.* vi. 421) of throwing the sop to Cerberus.

770. **qui**, "wherewith." **qui uiuat** : rel. cl. of purpose. It is often difficult to distinguish such a clause from a clause of characteristic. See on 756.

772. **ut . . . gesserimus** expresses the general result of circumstances previously alluded to by Demipho; "so that we have acted most foolishly in that matter." But it hangs directly on *uerum quidem est* (to be got out of *uerissume*). *uerum est ut* is common. For *ī* cf. n. on *Ad.* 271. **illi** : locative = *in illa re.*

773. **modo ut** introduces a wish. Cf. 711. n. **hoc consilio**, "by means of this arrangement"; explained by the following *ut*-cl. (of result). **possiet discedi** : impersonal; "escape from the difficulty may be possible." Cf. 1047. For the form *possiet* cf. n. on 313.

774. **haud scio . . . an**: originally non-committal, as here; "I know not whether or not he will change his mind."

777. **ista**: i. e. Phanium. **loquatur**: the subject is *uxor eius*, i. e. Nausistrata. **hanc**: i. e. Nausistrata. After this verse Demipho enters Chremes' house to find Nausistrata. The brief soliloquy which follows is hardly to be regarded as a new scene.

778. **de iurgio siletur**, "there is not a word about the row." The reference is to the scolding which Antipho and Geta very naturally had expected to receive on account of the lawsuit which Phormio had brought against Antipho to compel him to marry Phanium. Demipho has not yet reproached Antipho in person, though he has said many bitter things to others, and Geta has got off thus far with such mild reproof as was expressed in vss. 287–301. **siletur**: impers. passive; cf. *caletur* in Plaut. *Capt.* 80 and *Truc.* 65.

779. **in praesentia**: on *Hec.* Prol. 24. Cf. *Ad.* 222, *Heaut.* 962.

780. **uorsuram solues**, "you 'll be paying compound interest," more lit. "you 'll be making an exchange in your payment"; *uorsura* signifies an exchange with regard to a debt, and *uorsuram facere* = 'to borrow from one man to pay another,' for which *uorsurā soluere* is a practical equivalent, the text presenting a mixture of the two constructions. But to the second creditor one must of course pay higher interest; there 's the point. Geta, in securing the money for the purchase of the music-girl, has incurred far heavier obligations with respect to Phanium; his last state is worse than his first.

781. **praesens**, "at hand," "imminent." **in diem**, "just for the day," "for the time being." Cf. *Eun.* 1020. **abiit**, "has disappeared."

783. **huius**: i. e. Nausistrata. See 776. The assumption that *eius* of the MSS. would refer to Phormio is hardly warranted. The meaning of the pronouns was largely determined for the spectators by the actor's gestures.

ACT V. SCENE 3.

Demipho reappears from Chremes' house in company with Nausistrata, who has consented to inform Phanium of the plan by which the latter is to become the wife of Phormio, with full dower rights. Nausistrata improves the occasion to criticize her husband, whose management of her estates in Lemnos has not been to her liking.

784. **dum**: on 329. **ut soles**, "with your customary tact." **fac . . . nobis**, "make her feel kindly toward us."

786. **pariter . . . ac**, "just as." **re**, "your substance," "your money." **dudum opitulata es** has reference to 681.

787. **factum uolo**, "you are welcome," more lit. "I wish it (done =) so." *factum uelim* would mean, "I should like it to be so," "I hope it

may be so." *factum uellem* would mean, "I wish it were so (but it is not)." Cf. 432 and *Ad.* 165. Cf. 792. **ac . . . dignumst**, "and, believe me, it is my husband's fault that I am not able to do all that I ought."

788. **bene parta**, "honest earnings."

789. **eis praediis** refers to the *patris bene parta.* **bina** : i. e. two each year.

790. **statim**, "regularly." **capiebat** : i. e. Nausistrata's father received two silver talents yearly from the estates in question, while Chremes (owing of course to the expenses of his Lemnian family) managed apparently to make them yield less than that sum. Yet he brought back enough to render possible the payment of thirty minae ($\frac{1}{2}$ talent) to Phormio. Cf. n. on *Eun.* 80. **uiro** is dat. See *Eun.* 232.

791. "And that too when low prices were much more prevalent (than they are now)." The adversative or concessive idea, as well as the temporal, is present here in the abl. absol. See 1013. **hui** : of course Demipho's surprise is simulated.

792. **quid haec uidentur**, "what do you think of that?" **scilicet**, "most undoubtedly"; spoken as if Nausistrata had said, 'is not the difference extraordinary (between my father's management and my husband's)?' **natum uellem** : on 787.

793. **parce** : cf. Plaut. *Pers.* 682 *tace, parce uoci.*

794. **ut possis cum illa** : sc. *loqui* or *conloqui*, or some infin. signifying to talk earnestly. Demipho naturally supposed that Phanium would object, and that violently.

795. **abs te** : on *And.* 226. **exire** : the classical use here would be *exeuntem.*

ACT V. SCENE 3 (*continued*).

As Chremes comes out of Demipho's house, where he has had an interview with his daughter, he does not at first see Nausistrata, who is standing somewhat in the background. He is in a state of considerable excitement, and the discovery of his wife's presence quite unnerves him. His desire to put a stop to any further proceedings, combined with his anxiety to keep the secret of Phanium's parentage from his wife, causes him to talk incoherently. Nausistrata becomes suspicious and Demipho impatient. Subsequently Nausistrata retires into her house, and Chremes is free to impart the news to his brother.

796. **illi** : i. e. Phormio. **nollem datum** = *uellem non datum* ; cf. n. on 787, *Heaut.* 82.

797. **paene . . . erat**, "I had almost said too much." Cf. n. on *Heaut.* 198. For *sat* cf. *Ad.* 834. Understand *dixi.*

798. **iam recte**, "that's all right." Chremes is at a loss, but feels

obliged to say something. **quid tu**, "what are you up to?" More emphatic than *quid*, or *quid ais*. The *tu* shows that Demipho takes note of Chremes' peculiar manner. **istac . . . hanc**: it is often desirable to render pronouns by the names of the persons to whom they refer, as, e. g. "have you spoken at all with Phanium about the reason why we are bringing Nausistrata to her?"

799. **qui**, "how?" i. e. what am I to understand by your saying that she cannot.

800. **est cordi**, "is dear to"; predicative dat. Cf. 588. **nostra**: sc. *rēfert*; cf. n. on 723. **magni**: on 723. **praeterhac** bears the same relation to *praeterea* as *hic* to *is*. Cf. n. on 347. In *Ad.* 847 *praeter haec* (so all MSS.) is changed by Fleckeisen to *praeterhac*—with Engelbrecht (*Stud. Terent.*, p. 72).

801. **sic erit**: on *Heaut.* 1014. Cf. *Ad.* 182, *Eun.* 732.

802. **redii mecum in memoriam**, "I have recalled the circumstances." Cf. Cic. *Cat. Mai.* 21 *in memoriam redeo mortuorum*, "I recall the dead to mind." Cf. also *Hec.* 113, *Ad.* 71; Plaut. *Capt.* 1022 f.

803. **au**: on 754. **non est**: sc. *cognata*. **ne nega**, "don't be too sure."

804. **aliud dictum est**, "was intentionally changed." **hoc tu errasti**, "this was it that led to your mistake." *hoc* is causal abl., like *istoc* in 747.

805. **hodie**: on 1009. For *numquam* see on *And.* 198. Chremes, who has been nodding and gesticulating in the hope of giving Demipho the cue to the situation, now loses all patience. Cf. the scene in Plaut. *Capt.* 533–658 in which Aristophontes fails to understand the signs made to him by Tyndarus.

806. **nil**: i. e. that which amounts to nothing; "nonsense." **perdis**, "you 're killing me." Cf. 856 *enicas*; *Heaut.* 582. **miror quid siet**, "I wonder what it all means."

807–8. **ita . . . ut**, "according as." **illi**: i. e. Phanium. **homo nemo**: paralleled in 591, *Eun.* 549, *Hec.* 281, *Ad.* 259. See App.

809. **ad ipsam**, "to the girl herself."

810. **apud te**, "in your esteem." **credere**, "to take it for granted."

811. **uin satis quaesitum mi istuc esse**, "do you wish me to cease my questions about that matter?" This and Chremes' previous remark are not audible to Nausistrata. **illa filia**: abl.; on 137. The reference is to the daughter of Chremes' Lemnian wife, whom Demipho does not yet know to be identical with Phanium.

812. **amici nostri** refers to Chremes, but in the presence of Nausistrata Demipho is careful to speak enigmatically. **recte**: cf. 798. n. **hanc** refers to Nausistrata. **mittimus**: deliberative; see on 447.

813. **illa** : Phanium as Demipho thinks of her, viz. as of a person distinct from *illa filia* (811). In reality the two are the same.

814. **sic** anticipates *manere hanc* (815) which is the subject to *esse commodius.* **coeperas** : with allusion to the plan of marrying her to Phormio.

815. **perliberalis**, "a thorough gentlewoman," "very lady-like." Cf. *And.* 120, *Hec.* 864. Nausistrata departs.

817. **respiciunt** : on *And.* 642.

818. **id** : see App.

819. **intro** : i. e. into the house of Demipho. **heus**, "hark you," "see here."

ACT V. SCENE 4.

Antipho comes from the market-place, where he had gone to inform Phaedria of Geta's success in obtaining the money from the old men. He moralizes on the situation.

820. **ut . . . habent**, "however I am situated." *ut* in this sense is usually doubled. **fratri** : ἀδελφῷ; used in the sense of "cousin," for which the full expression was *frater patruelis.* Cf. Plaut. *Poen.* 1069.

821. **scitum** : pf. prtcpl. of *scisco*, with the force of a mere adj.; "judicious," "sensible."

822. **quas**: the acc. with *medeor* is colloquial, but rare. **quom**, "if ever." **paulo**, "easily"; strictly a substantive (= "with little"), as in *And.* 903, *Heaut.* 498, *Ad.* 949. **possis**: subj. as in *audias* (488). Transl. "how wise it is to encourage in the soul only such longings as one would be able to satisfy, etc."

823. **simul** = *simul ac.*

824. **euoluere**, "disentangle."

825. **sin patefit** : the indic. in this condition suggests its reality. Antipho believes that his marriage is no longer a secret.

827. **ubi . . . possim**, "where should I be able?" i. e. if I were to try. See App.

828. See App.

ACT V. SCENE 5.

Phormio makes his appearance from the direction of the market-place. He congratulates himself on the result of his efforts in Phaedria's behalf, and thinks he will rid himself of the old men and take a few days off for pure enjoyment.

829. **mulierem** : i. e. Phaedria's lady-love.

830. **propria**, "for his very own"; abl. **Phaedriā** : nom. For the quantity of the final letter see on 865. **poteretur** : with the abl. only here in Ter.; with the acc. in 469, *Ad.* 871, 876. Cf. n. on 413 and *Heaut.* 580. Plautus writes *potior* with acc., abl., or gen. The form of the 3rd conj.

is frequent not only in early Latin but also in classical writers. Cf. *potĭtur* in *Ad.* 871, 876 and *Per.* 12 (with Dz.'s n.). **emissa est manu**, "she has been emancipated." Phaedria receives her as a freed-woman. Her status thus becomes that of an *ἑταίρα*.

831. **una . . . etiam** : the additory sense, which here penetrates *etiam* without expelling the temporal, is reinforced by *una*, as in *And.* 940, *Heaut.* 895, *Eun.* 1084. See Kirk in *A. J. P.* xviii, p. 69.

832. **aliquot hos dies**, "the next few days"; cf. n. on 159.

835. **partis tuas** : see 215–218. See on *Eun.* 151–152.

836. **suas** : sc. *partis.* See 266–268.

837. **ire** : on *And.* 379. **Sunium** : a prosperous town at the southern extremity of Attica. On the heights overlooking the sea was a celebrated temple of Poseidon, several columns of which are still standing.

838. **emptum** : supine. **dudum**, "just now"; with *dixit.* See 665.

840. **concrepuit** : on *And.* 682. Cf. n. in Dz.-Hauler.

ACT V. SCENE 6.

Geta, who has been eaves-dropping, suddenly issues in great excitement from the house of Demipho. He has learned the secret of the identity of Phanium with Chremes' Lemnian daughter, and is about to institute a rapid search for Antipho to whom he is anxious to relate the good news.

841. **O Fortuna, o Fors Fortuna**, "O Fortune! O Lucky Fortune!" There is a reference to two different deities. The *Templum Fortunae*, which is still conspicuous on the left bank of the Tiber, not far from the Aemilian bridge, was built in honour of the first. It was converted into a church in 872. If antiquarians are correct, this temple was built by Servius Tullius in 557 B.C., and reconstructed after a fire in B.C. 214. See Lanciani (*Ruins and Excavations of Ancient Rome*, p. 514). Cf. n. on *Eun.* 134. The second deity had a separate temple, on the right bank of the Tiber.

843. **quid nam** : on *And.* 321. Cf. n. on 732. **exonerastis** : the opposite of *onerastis* (842). The verbal play is intentional.

844. **mihi** : ethical dat. **pallio** : the *pallium*, a large outer cloak, copied from the Greek *ἱμάτιον*, was worn even by slaves. To draw it up and toss it over the shoulder was to prepare for active exercise, and was done when there was need of haste. Cf. *Eun.* 769. Cf. also Plaut. *Capt.* 778 f. *nunc certa res est, eodem pacto ut comici serui solent, coniciam in collum pallium, primo ex med hanc rem ut audiat.* It was from this garment that the *comoedia palliata* derived its name.

845. **hominem** : i. e. Antipho.

847. **em tibi**, "there you are again!" For *em* see on *And.* 416; for *tibi*, on 844. Cf. *Ad.* 790. n.

848. Cf. *Ad.* 320–321, where Sostrata's slave, Geta, is called back by his

mistress just as he is about to hasten in search of her. The Geta there, like his namesake in the present play, is afraid of trickery and delay, for it was a common practical joke at Athens to detain slaves in the streets on false pretenses, that they might subsequently be punished for loitering. **insti-teris**: indefinite 2d person; "when one has started on a run." Hence the subj. For the acc. (*cursum*) cf. Plaut. *Capt.* 794 *omnes itinera insistant sua.*

849. **pergit hercle**, "gad! he keeps it up." **tu**: contemptuous. **odio tuo**, "with your insolence." Cf. Horace's use of *odio* in *Sat.* 1. 7. 6.

850. **uapula**, "go get yourself flogged." **resistis**: on *And.* 344. **uer-bero**: on 684.

851. **familiariorem**: on 721.

852. **ipsus**: on *And.* 360. **congredere actutum**, "up to him at once." Geta addresses himself.

853. **quantum est**: sc. *hominum* (part. gen.). Cf. Plaut. *Capt.* 836 *quantumst hominum optumorum optume*, and Hor. *Sat.* 1. 6. 1 f. *Lydorum quicquid Etruscos incoluit finis.* An expression of quantity takes the place of an expression of number. On the Emphatic Neuter, cf. John Greene in *Class. Rev.* xviii. p 448.

854. **solus**: on *And.* 973.

855. Cf. n. on *Hec.* 103.

856. **si te delibutum gaudio reddo**, "if I cause you to be saturated with joy." Cf. n. on 559. **enicas**: cf. n. on 806 (*perdis*), and see 384.

857. **quin . . . aufer**: on *And.* 45. Cf. 223, 486. **cedo**: cf. 321, 197; see on *And.* 150.

859. **recta**: on *And.* 600. **domum**: Demipho did not go home on the occasion referred to here. He went to Chremes' house to see Nausistrata (776). Geta alone went home, to inform Phanium that Nausistrata was coming to see her (777). Hence *domum* is not quite exact, and Bentley suggests *ad Chremem* as a substitute. But Bentley is too literal here. The two houses stood side by side on the stage, so that *domum* correctly gives the general direction which the two men took from the market-place.

862. **gynaecēum** (*gynaeceum*, γυναικεῖον or γυναικωνῖτις) was the name given to that part of the Gk. house which was devoted to the use and convenience of the women. It was at the back and was wholly distinct from the apartments of the men. See on *Eun.* 579. For the ĕ see on *And.* 796.

863. **pone prendit pallio**, "plucks me behind by the cloak." See App. **resupinat**, "jerks me back."

865. **Sophronā**: Plaut. and Ter. usually preserve the long quantity of the nom. sing. of Gk. proper names in -*a*, provided such names consist of more than two syllables. Hence *Phaedriā* (830), *Sostratā* (*Ad.* 343); but *Getă* (usually).

866. Notice the sudden change to indirect discourse.

867. **suspenso gradu**, "on tiptoe." Thus Phaedrus, of a cat, *suspenso pede* (2. 4. 18.). **astiti**: from *adsisto.*

868. **animum . . . attendere**, "to listen."

869. **hoc modō**, "after this fashion," "like this"; accompanied by a gesture. Geta puts his hand to his ear and leans forward.

871. **quod nam**: on *And.* 321.

872. **Phanio**: dat. of reference, dependent on *pater* (*inuentus est*). The gen. would be less vivacious. Cf. Plaut. *Mil.* 1431 *Philocomasio amator*, and the use of the prep. "to" in the lists of *dramatis personae* prefixed to the plays of Shakespeare.

874. **somnium**, "mere fancy," "moonshine." Cf. 494, *Ad.* 204, Plaut. *Amph.* 738 *somnium narrat tibi.* **utine . . . ignoraret**: cf. 304, 669; see on *Heaut.* 784.

877. **inaudiui**, "I have chanced to hear"; found only in the perfect tenses. See Brix on Plaut. *Mil.* 213. **immo etiam dabo**: freely, "nay, I will tell you something more." Cf. n. on *Hec.* 869. For *etiam* see *A. J. P.* xviii. pp. 29 and 40.

882. **fecero**, "I'll do so at once." Cf. n. on 516 (*conduplicauerit*).

883. **ita . . . ament**: on 165. Cf. 954. **bene factum**, "good job!" "good work!" Phormio is referring to the discovery regarding Phanium's parentage. After this vs. Antipho and Geta enter Demipho's house, leaving Phormio alone on the stage. The soliloquy which follows was first treated as a separate scene by Faërnus.

ACT V. SCENE 7.

Phormio prepares the audience for what is to come. With the information he possesses he sees his way toward relieving Phaedria of all anxiety about the thirty minae. He knows also how he may take vengeance on the old men.

884. **datam**: sc. *esse.* See on *And.* 245.

885. **eludendi**, "of outwitting."

886. **adimere**: notice the shift from gerund to infinitive — for variety's sake. We might look for *adimendi.*

888. "For this same money, even as it has been given (to Phaedria by me), so it shall remain in his possession, whether they will or no (*ingratiis*)." Note the force of *datum erit,* the finite verb being separated in thought from the participle.

889. **hoc . . . repperi**: freely, "the course of events has taught me how I can force the situation." **hōc** is acc.; see on 266. Phormio means that he will use the knowledge he now possesses of Chremes' intrigue to force the old men to do as he shall direct. **reāpse**: on *Hec.* 778.

891. **angiportum**, "passage," "alley"; see on *Eun.* 845, *Ad.* 576. **proxumum**, "hard by."

893. **non eo**, "I do not intend to go." Cf. n. on 388.

ACT V. SCENE 8.

Chremes and Demipho appear from the latter's house, intending to look for Phormio in the market-place and inform him that they have altered their minds on the subject of the contract, and desire their money to be returned to them. On encountering them Phormio proceeds at once with his new plan. He pretends readiness to marry Phanium without delay. Demipho interposes some very lame excuses, whereupon Phormio assumes an air of righteous indignation: he has already spent the money in paying his debts, for it was his inasmuch as he had kept the contract by breaking with the other girl. Their indecision has placed him in a false position, and the dowry is his only compensation. Demipho retorts in anger, calling Phormio a rogue and cheat, while he in turn discloses his knowledge of the Lemnian intrigue. Chremes then foregoes his claim, while Phormio continues his taunts. Finally Demipho endeavours to drag the parasite off to the law-court by main force. But Phormio makes his way to a point close to Chremes' house, and calls aloud for Nausistrata. The old men do their best to stop his cries and to get him away from the neighbourhood. During the struggle Nausistrata appears.

894. **gratias habeo** : the regular construction is *gratiam habeo*, as in *And.* 42 and 770; but as *ago* takes the pl. the latter may be explained here as due to the influence of that verb. The only other instance of the pl. with *habeo* is Plaut. *Trin.* 659, and the text there has been thought to be incorrect. *gratiam habere* = "to feel gratitude"; *gratias agere* = "to express gratitude (thanks)," while "to return (requite) a favour" is expressed by *gratiam referre.* The last occurs in *Hec.* 583–584.

896. **quantum potest** : on *And.* 861.

897. **dilapidat**, "demolishes"; a rather flippant expression for *consumit.* **nostras . . . minas** is felt with *ut auferamus* as well as with *dilapidat.*

901. **ridiculum** : sc. *est*; cf. 238 *durum*, 492 *fabulae.* Demipho means that it's absurd to ask such a question, as if their purpose in coming to him were not self-evident. Phormio must return the money, which (in their view) he is no longer entitled to keep. See App.

902. **recepissem** : on *Heaut.* 1056.

903. **heus**, "look you!" See on *And.* 635. **quanta quanta** = *quantacumque.* Cf. *Ad.* 394.

905. **estne . . . liberalis**, "is she not lady-like, as I told you?" For the force of *-ne* see on *And.* Prol. 17. See App.

906. **adeo** : on 645; to be taken with *id.*

908. **posthabui** : cf. *Hec.* 483. n.

909. **animum aduorteram**, "I had noticed," "perceived." Cf. n. on *And.* 156.

910. **hic** : i. e. Chremes.

912. **potuit**: sc. *dari.*

913. See App. Demipho here retorts upon Phormio words similar to those which the latter used in 413–414.

914. **coram** : adv. = "to my face," as in *Ad.* 484 *coram ipsum cedo,* and generally in early Latin. **quae . . . me** : double acc. after *incusaueras*; cf. Roby, 1122, 1123.

915. **inluditis me** : on *And.* 758 ; "you're making game of me in a pretty high and mighty way" (Morgan).

917. **quo redibo ore** : the question is rhetorical, the idea being that he will hardly have the "face" to return to her under the circumstances. **quam contempserim**, "seeing that I have jilted her."

921. **ad forum** : the bankers and men of business were generally to be found in the market-place or *forum* (ἀγορά).

922. Demipho presumably had paid the money to Phormio through a banker. He now seeks to have the money returned to him in a similar manner. Phormio has only to order it to be "transferred again" from his own account to Demipho's (*mihi rursum rescribi*). A banker was termed *tarpezita* (Plaut. *Capt.* 192), Gk. τραπεζίτης (*trapezita*). Cf. *Curc.* 377, *Pers.* 435, *Pseud.* 296. The business of a banker or money-changer in ancient times was carried on much as in our own day. Cf. n. on *Ad.* 277.

923. **quodne** : on *And.* 768. Transl. "do you mean the money which, etc. ?" *quod* is relative, not interrogative. **discripsi** conveys the idea of paying money to different persons.

925. **sin est ut uelis**, "but if it happens that you wish." *est ut* conveys the idea of chance, not of possibility. Cf. 270; *Hec.* 501, 558, 637, 724; *Ad.* 514.

926. **illam** : i. e. Phanium. **hic**, "here," i. e. *apud me*, "in my possession."

928. **repudium** : on 677. **alterae**: for this form of the dat. (archaic) cf. *Eun.* 1004 *mihi solae,* and see on *And.* 608.

928–9. **quom . . . remiserim**, "seeing that it is out of regard for you that I have broken my engagement with the other lady."

929. **dabat**, "was to bring." The dowry had not yet been paid to Phormio by the other lady's parent or guardian.

930. **in'** = *isne* (from *eo*). For the pres. tense, where one might expect the fut., cf. n. on 388. See App. **istac magnificentia**, "your bluster," "your high-toned absurdities."

931. **etiam** : on *And.* 282, *Heaut.* 187.

932. **adeo** : with *ignorarier*; "that you or your doings are so little un-

derstood." **inritor**, "I am becoming enraged"; different from *inritatus sum*. Cf. *And.* 597, *Ad.* 282.

935. **quin . . . cedo** : on *And.* 45 and 150. Cf. *Phorm.* 223 and 197. **tu** : emphatic; "nay it is your business to (cease your questions and) let me have the money."

936. **in ius ambula**, "march straight into court." Cf. 981; Plaut. *Curc.* 621, 624 *ambula in ius.* This was the regular formula wherewith a private citizen could summon another into court for the redress of a grievance. He possessed the right even to use force. Cf. Hor. *Sat.* 1. 9. 77 *rapit in ius.* It was necessary however that a third person should act as a witness; cf. *licet antestari*, l. c. 76.

937. **enim uero** : on *And.* 91.

938. **indotatis**, "undowried women." Cf. 120. See on *Ad.* 345. The context, not the ending, determines the gender. So it is also with *dotatis* (940) and often with other adj. forms in Ter. Cf. 298 *inopem* and *Ad.* 155 f. The reference here is to Phanium.

940. **etiam** : See *A. J. P.* vol. xviii. p. 31. 2. and n. on *And.* 368. **dotatis** : with allusion to Nausistrata. Cf. n. on 938. **quid id nostra** ("what is that to us?") shows that Chremes is wholly without suspicion of Phormio's knowledge regarding the Lemnian intrigue. Consequently he is astounded at the disclosure made in 942. See on 800 (*nostra*).

941. **quandam** : sc. *dotatam*, i. e. Nausistrata.

942. **aliam** hints at the possibility of there being more than two wives; *alteram* would be more correct. **nullus sum** : on *And.* 599. Cf. 179.

943. **clam** : on 1004. **sepultus sum** : cf. 1026. See on *And.* 599.

944. **adeo** : on 645; to be taken with *haec.* **illi** : i. e. to Nausistrata. **denarrabo** : *de-* is intensive, as in *decertantem* (Hor. *Od.* 1. 3. 13). Cf. Hor. *Sat.* 2. 3. 315, and Aul. Gell. 1. 23. 12 *rem, sicut fuerat, denarrat.*

945. **ut ludos facit**, "what sport (game) he is making of us!"

946. **missum te facimus**, "we discharge you," "we let you off." Cf. n. on *And.* 680.

947. **condonamus** : cf. n. on *Eun.* Prol. 17. **audio** : on 160, *And.* 552.

948. **malum** : on *Heaut.* 318.

949. **inepti** : cf. n. on. *Ad.* 271. See App.

951. **indictum . . . inritum** : on *Ad.* 507.

953. **nisi** : on 475, *And.* 664, *Heaut.* 542.

954. **ita . . . ament** : on 165; cf. 883. **monstri . . . simile**, "it's like a miracle," "it's prodigious." Cf. *Eun.* 334. **inieci scrupulum**, "I have made him uneasy," "I've put a spoke in his wheel." Cf. 1019. See on *And.* 940; cf. *Ad.* 228.

955. For the construction see on *And.* 263 and *Heaut.* 784. Cf. 304.

956. **emori** : *e-* is intensive.

957. **animo . . . praesenti**: on *Eun.* 769.

961. **placabilius**: on *Heaut.* 204–205. Cf. 226; *Ad.* 608. Transl. "is the better way to appease her."

962. **inpuratum**: cf. 669. n. (on *etiam*).

963. **ulcisci**: on *And.* 624. On the hiatus see on 146. **haereo**: sc. *in luto*; cf. 780. Transl. "I'm stuck," or "I'm in a box." Notice the vivid colouring imparted to the picture through the use of the pres. tense. The fut. would be wholly lifeless. For this metaphorical use of *haereo* cf. Plaut. *Capt.* 532.

964. "Freely, these fellows are preparing to set upon me, with the purpose of fighting to the death." The gladiator's motto was 'no quarter' Phormio may be supposed to have overheard the preceding remarks of Demipho. The allusion in *gladiatorio animo* is purely Roman; such references are unusual in Terence, though common in Plautus.

965. **possit**: the subject is Nausistrata.

966. For the good understanding between Demipho and Nausistrata see 786 ff.

967. **quom**: not temporal nor causal, but explicative = "the fact that," "that." See on *Ad.* Prol. 18. Cf. Dz.-Hauler. The cl. explains *hoc* (966). **e medio excessit**, "is out of the way," "has departed this life." Cf. 1019 and n. on *Hec.* 620. Cf. also *Ad.* 479. **unde** = *a* (*ex*) *qua*, i. e. "from whom (as her mother)." **haec**: i. e. Phanium. **suscepta est**, "was acknowledged," and therefore reared.

969. "It is not to the advantage of that gentleman then that you have goaded me on." The reference in the pronoun is to Chremes.

970. **ain tu**, "and what say you?" The logical object of *ain* is in 973. *tu* = Chremes. **ubi . . . feceris**, "after you have carried on abroad according to your fancy." **lubitum fuerit**: the subj. is due to the influence of *feceris* (attraction). **feceris**: the subj. is used because the adversative idea is expressed with 'special reference to its logical relation to the principal clause' in 973. See *B.*, *App.* 400. 3; 406. 3; 407.

971. "And have not had respect (enough) for this excellent lady." **feminae**: genitive, analogous to the gen. with *pudet* (see on 392), and found occasionally with *uereor* in early Latin.

972. **quin**, etc.: this cl. really depends on the idea of prevention implied in 971; "you did not let respect, etc., *hinder* you from insulting, etc." **nouo**, "strange," "unheard of." This is hyperbolical, of course.

973. **lautum**, "to wash away"; supine.

974. **hisce . . . dictis**, "with this my story." **ita . . . incensam dabo**, "I'll render so incensed"; see on *And.* 683 (*inuentum dabo*).

975. **ut ne**: on *And.* 259. Transl. "that you shall not quench her, though you dissolve in tears."

976. See App. **malum** (see n. on 723), though interjectional, yet serves as an antecedent to *quod.* Cf. Plaut. *Amph.* 563 *malum quod tibi di dabunt atque ego hodie dabo.* See however n. in Dz.-Hauler. **duint**: archaic optative; see Dz.-Hauler on 123. Such forms as *duim, perduim,* etc., are very common, in Plaut. and Ter., in prayers and imprecations — in later writers only in ritualistic formulæ and the like. Cf. Lorenz on Plaut. *Most.* 655.

977. On *And.* 245. Cf. 153.

978. **publicitus**, "at the public cost." **scelus**, "rascal," "villain"; common in Plaut., who has also *scelus uiri, scelus pueri, flagitium, flagitium pueri,* and the like. The abstract is very strong and implies that the whole man is the very impersonation of wickedness. Cf. *Ad.* 768. **asportarier**: used in 551. The punishment of exile was inflicted by the Greeks upon great criminals. In the time of the Roman Empire the term used of transportation for life, with loss of citizenship, was *deportare.* This verse suggests Hanno's proposition about Hannibal (Livy, xxi. 10. 12).

980. **nesciam prorsum**, "I don't know at all."

981. **in ius**: on 936. **huc**, "into this place," i. e. into the house of Chremes, where Nausistrata will be found to be the best judge — in Phormio's opinion. **quid**: acc.

982. **dum**, "until"; frequently followed in this sense by the pres. indic. in Plautus and Terence, and even in Cicero (though in classical Latin the subj. is usual), esp. after such verbs as *exspecto, operior* and the like. The future action is thus represented as certain. Cf. *Ad.* 196, 785; *And.* 329, 714. See Gil.-Lodge 571. note 2. Strictly however *dum* with pres. indic. expresses contemporaneous action and means "while"; in nearly all cases the use of "until" is a concession to colloquial English. Chremes runs to the house of Demipho for the purpose of summoning the slaves to his assistance. Through their aid he hopes to prevent Phormio from entering his (Chremes') house, and to force him to go to the court of law. Cf. n. on 936.

983. **enim nequeo**, "really I cannot." Cf. n. on *And.* 91. **adcurre**: Demipho calls Chremes back. **una iniuria est tecum**, "that's one (case of) assault against you." The explanation of Donatus (Wessner, vol. ii. p. 480) is '*actio iniuriarum ex lege.*' Phormio threatens first Demipho and then Chremes with an action for assault — δίκη αἰκίας, here represented by *iniuria.*

984. **altera**: sc. *iniuria.*

985. **rape**: used technically of forcing a person into court by violent means. Cf. Hor. *Sat.* 1. 9. 77 cited on 936. **enim uero**: cf. 465. See on *And.* 91.

986. **inpurum**: see App.

988. **taceam** : on 431. Cf. n. on 382 (*nossem*), and on 1001.

989. **oculum**: Hauler has well refuted the strange assumption of Dziatzko that Phormio had but one eye, and that such is here the meaning of the singular. See n. in the Dz.-Hauler ed. **est ubi** : lit. "there's a time (coming) when," i. e. freely, "sometime"; cf. ἔστιν ὅτε. **probe**: emphatic.

ACT V. SCENE 9.

Nausistrata hears Phormio's voice and comes out of her house in answer to the summons. Phormio relates to her, though not without interruption, the story of her husband's Lemnian intrigue. Nausistrata is much incensed, and Phormio takes advantage of the situation to put in a word for Phaedria. The young man's interests are thus rendered secure for him through Phormio's friendship and his mother's leniency. Chremes is thoroughly discomfited. His brother's intercession however obtains for him a partial forgiveness, and he comes off better than he expected. Phormio's insolent triumph reaches a climax when Nausistrata, at the parasite's own suggestion, invites him to dinner.

990. **qui** : on 129.

991. **obstipuisti** : addressed to Chremes. Cf. *And.* 256, *Ad.* 613.

992. **hicine ut**, etc., "is it possible that, etc.?" See on *And.* 263.

993. **creduas** : Plautus has also the forms *creduis, creduit*; cf. n. on 976 (*duint*). These archaic forms are wont to be brought into use at the close of verses or half verses, when they are convenient as aids to the metre.

994. **abi** : here, as elsewhere in Ter., a simple ejaculation. The meaning varies with the context. It may be contemptuous (as here), or complimentary, or threatening, or expressive of contentment and satisfaction. Cf. n. on 59 and on *Ad.* 220. **friget** : i. e. with fright.

998. **non**, etc., "it is not for nothing, indeed, that you are so frightened." For *tam* cf. n. on *Heaut.* 1052, *Ad.* 278.

1000. **scelus** : on 978.

1001. **tibi narret**, "tell it to help you?" Demipho asks Phormio if Chremes is to tell the story in order to assist the parasite in his rascally purpose. *narret* echoes the previous *narra*, by way of repudiating the idea. See on 431. Cf. B., *App.* 363. d. (rev. ed.).

1003. **dicto** : on 584; so also *scito*. **huic** : i. e. Nausistrata.

1004. **clam** : often a prep. with acc. in early Latin. In 943 it is an adv., as always in the classical period.

1005. **mi homo**, "my good fellow!" addressed to Phormio, and somewhat contemptuous. **duint** : on 976. More common is *di meliora* without the verb.

1006. **inde** = *ab* (*ex*) *ea* ; cf. n. on 967 (*unde*).

1007. **dormis** : cf. *Heaut.* 730, *Ad.* 693. Transl. "while you are all unconscious of the truth." **quid agimus** : indic. in delib. question ; see on *And.* 315. Cf. n. on 447 and 737.

1009. **hoc actum est** : sarcastic reply to Chremes' *quid agimus.* There is evidently a play on the word *agere*, i. e. "the thing is done," "it 's all over (with you)." Ordinarily this would require *de hoc*, etc. **hodie** adds emphasis but is without temporal sense. Cf. the colloquial use of the English 'now' in such a sentence as 'he never did anything of the kind, now.' This use of *hodie* is noted by Donatus (Wessner, vol. ii. p. 48) on *Ad.* 215 as follows, '*hodie non tempus significat, sed iracundam eloquentiam ac stomachum, ut Vergilius*' (*Aen.* II. 670), etc. It is esp. frequent with negatives, and in questions implying a negative, as in the present instance. Cf. 377, 805, etc.; Hor. *Sat.* 2. 7. 21.

1010. **qui** refers to an implied *em uiros.* **mi** : ethical dat.

1011. **hoc ipso** : i. e. Chremes. **distaedet** : *dis-* is intensive. Cf. *Eun.* 832 *dispudet*; *Heaut.* 404, 970, *Ad.* 355 *disperii*, 610 *discrucior*, 369 *disrumpor*; Plaut. *Trin.* 922 *discupio*, etc.

1012. "This was the meaning of those frequent visits to and prolonged stays at Lemnos ?" *haec* is fem. nom. pl.

1013. **Lemni** : locative, with *mansiones* which is nearest to it. With *itiones* the acc. would be the proper case. **haecine** : note the repetition (anaphora). **fructus**, "rents," "income." **uilitas**, "fall in values (prices)," lit. "cheapness of things." See 791 and n.

1014. **meritum esse** : sc. *eum*, i. e. Chremes. See on *And.* Prol. 14. Cf. 255.

1015. **quin sit ignoscenda**: sc. (from the preceding vs.) *nego eum culpam meritum esse* ; "but I do deny that he has committed a crime that is unpardonable." Better than this would be to make *quin* interrog., "why should it not be deserving of pardon ?" Cf. n. in Dz.-Hauler. **uerba fiunt mortuo**, "a speech for the dead is being made." Demipho's words are ironically compared by Phormio to a funeral oration, and in fact Chremes' attitude is quite in keeping with this idea, since he appears as if he were more dead than alive. Cf. 994, 997–998 and 1026. Cf. also the suggestion contained in 943 *sepultus sum.*

1016. The possessive pronouns in this vs. = pers. pron. in the obj. gen.

1018. **haec** : i. e. Phanium.

1019. **qui**: attracted from the fem. into the masc. by *scrupulus.* **scrupulus** : on *And.* 940.

1021. **quid**, etc. : sc. *feram.* **defungier**: used absolutely, as in *Eun.* Prol. 15. Transl. "I wish . . . to make an end of it now," i. e. to bring my husband's intrigues to a finish. In *Ad.* 508 the verb is used impersonally, and some editors take it so here. The translation of Bond and Wal-

pole, "I should like to die at once in my misery," seems to be aside of the mark — more so even than Madame Dacier's 'Je veux rompre avec lui pour toujours' which those editors condemn.

1022. **qui id sperem**, "how can I hope for this?" i. e. for his reform. **aetate**, "because of his age," "at his time of life."

1023. **tum**: i. e. when he was engaged in the Lemnian intrigue. **uerecundos**, "well behaved."

1024. **magis expetenda**, "more attractive."

1025. **quid . . . adfers**, "what guarantee do you offer me here?" **fore**: sc. *id*; see on *And.* Prol. 15.

1026. **exsequias**: acc. of limit of motion. In the time of Terence the classical usage regarding this construction had not become fixed. Cf. n. on *Ad.* 339. The vs. contains part of the regular formula employed in a summons to a public funeral. Now that the funeral oration (cf. 1015. n.) is at an end Chremes is ready to be buried. **Chremeti**: on *And.* 368. For the meaning of the dat. here see on *Hec.*, *Didasc.* 6 (*L. Aemelio Paulo*).

1027. **sic dabo**, "that 's how I 'll deal with him," or "that 's my way." *dare = facere* is common in the *sermo familiaris*; also in Lucretius, Vergil, and other poets. See Munro on Lucretius, 4, 41.

1028. **faxo**: on 308. **mactatus**, "smitten." **hĭc**: on 266. **infortunio**: cf. *Heaut.* 668, *Ad.* 178.

1029. See App. Transl. "well, let him come back into her good graces now: I am satisfied with his punishment." Said aside.

1030. "She has something now which she can din into his ears continually, as long as he lives," i. e. "something about which to nag him." For the subj. in *obganniat* see on 770; but the volitive idea is hardly paramount here to the potential. Cf. Elmer's n. **dum uiuat**: subj. by attraction.

1031. **at**, etc., "but (it happened) I suppose through my own fault." Understand *factum* (*est*). This is ironical.

1033. **minume gentium**, "not the least in the world"; a colloquialism in which the gen. is commonly called partitive. Cf. *nusquam gentium*, *ubinam gentium*, ποῦ γῆς; *Ad.* 342, 540, *Heaut.* 928.

1034. **infectum**, "unmade," "undone"; not the pf. prtcpl. of *inficio*.

1036. **haec**: i. e. Nausistrata.

1040. **hem, quid aïs**: Chremes' virtuous horror (cf. 754) crops out again.

1042. **nil pudere**: sc *te*; for *nil* see on *And.* 481–482, *Ad.* 754. **quo ore**: cf. 917. n., *Heaut.* 700.

1047. **discedo**, "I get off." Cf. n. on 773 (*possiet discedi*). Chremes' words are said aside.

1048. **quid sit**: on 354.

1049. **amicus summus**: on *And.* 970.

1050. **ecastor**: on *And.* 229. **quod potero**: on *Heaut.* 416.

1051. **-que et**: on *And.* 676. **meritum**: as in 305 (where see n.).

1052. **quod**, "on account of which"; an acc. that is more common with *gaudeo* in early than in classical Latin. It is variously designated as an adv. acc., acc. of respect, cognate acc., etc. We should expect the abl. of cause. The use approximates that in *Eun.* 449 (where see n.). **quod ego gaudeam**: on 488.

1053. **quod . . . doleant**: on 1052 and 488. For the proverbial nature of the expression cf. Plaut. *Most.* 891 *oculi dolent.*

1054. See App.

1055. **faxo aderit**: on 308. **Cantor**: on *And.* 981.

APPENDIX TO NOTES ON THE PHORMIO.

15. Suspected by Guyet, Ritschl, Fleck.; bracketed by Dz. (see his *Adn. Crit.*).

21. **id**: the reading of A; retained by Fleck. who omits *esse.*

49. **ubi initiabunt**: see crit. n. in the Dz.-Hauler ed. of this play, and Smith's *Dict. of Antiq.*, 3rd ed. (1891), vol. i, p. 722.

156. Dz. follows Schlee in reading *consciu's* and rejecting *sis* (see footnote); he retains *est*, which is needed in view of Antipho's reply, for *quid istuc* is a mere expression of surprise, whereas *quid istuc est* is a real question. This has been shown by Schlee (*De uersuum in canticis Terentianis consecutione*, 1879).

175. Elmer rightly alters the MSS. reading to *retinere an amorem amittere*, with Goldbacher [*Wiener Studien*, vii. (1885), p. 162], not only for the sake of the sense, but in order to preserve the parallelism between these infinitives and *amittendi nec retinendi* in the next vs. Dz. and Tyrrell disregard this point, for the sake of the form *mittere* which is better suited to the circumstances of the case than *amittere.*

191. **nam** here is supposed to preserve a continuation into the clausula, of the metre of the preceding vs.; thus Bentley (followed by Conradt, p. 18). It is omitted by Dz.-Hauler as unnecessary, on the assumption that in the arsis (unaccented syllable) of the first foot a monosyllabic word ending in *m* might retain that letter before a vowel at the beginning of the following word. Cf. Hauler's n. But Leo (*Plaut. Forsch.*, 306 f., the very place to which Hauler refers) regards the few places in Ter. like this as corrupt. He doubts also the cases in Plautus.

199. **et**: rightly retained by Hauler, as strengthening the expression. Cf. *And.* 571, Plaut. *Trin.* 111 *simul eius matrem suamque uxorem mortuam*, where *matrem* and *uxorem* are the same person. Cf. also *Bacch.* 495, *Capt.* 879, *Stich.* 372 and 373; Hauler in *Wiener Studien*, IV. 322 ff. The con-

nection by *et* or *-que* has many parallels in English, as is noted by Morris on *Trin.* l. c.

215. **hic quis est**: this order, which is that of A, is well defended by Elmer, and is adopted by Hauler; see the latter's crit. n. But *quis hic est* is the usual sequence in Plautus and is accepted by Dz. and Fleck.

243. Bracketed also by Dz. on insufficient authority. It is better to retain the vs. and to read (with Hauler following A), *ferant, Perícla, damna, exsília : peregre rédiens semper cógitet.* That Cicero regarded it as genuine would appear from *Tusc. Disp.* 3. 14. 30.

245. Many editors have preferred to write this vs. as it is cited by Cicero (*Tusc.* 3. 14. 30). But apart from the fact that the MSS. of Cicero have suffered alteration, as well as those of Terence, the great orator is well known as an inaccurate transcriber of quoted passages, and is probably less to be relied on than the copyist.

246. **deputare**: to explain this as depending on *oportet* (242) is awkward, since *cogitet*, which is generally regarded as a jussive subj. = "let him think," intervenes as a construction of a different character. This difficulty would be obviated of course by omitting 243. But it is better to retain 243 and take *cogitet* as a subj. of obligation or propriety, equivalent in force to *cogitare oportet.* 'Then . . . the idea of *oportet* will remain sufficiently prominent throughout the passage to render it natural enough to make *deputare* depend upon it.' Thus Elmer in *Class. Rev.* vol. xii. p. 204. This explanation of Elmer's gives definiteness to the syntax, yet it is somewhat forced, for the difference between it and the ordinary view (*cogitet* = jussive subj.) is slight at the best; no one can *naturally* take *cogitet* in any way save as jussive. A simpler view is to suppose that in vs. 246 Ter. is a bit confused, owing to the two or three preceding infinitives.

249. Dz. reads *molendumst*, with Bentley, on slight MSS. authority. *est* is preferable to *esse*, though the latter is found in A and other good MSS. *usque* also has good MSS. support. The reading of the text is accepted by Hauler and Fleck.

284. *ibi obstupefecit* of the MSS. is well defended by Hauler. Dz. has *illic obstupefecit* after Fleck. (1st ed.).

328. Regarded by Dz. as well as by Fleck. as an interpolation, but retained by Hauler, Skutsch and others — rightly.

330. **tennitur** is due to Donatus. MSS. *tenditur.* Don. however recognizes the MSS. reading, for he says, *legitur et 'tennitur': habet enim N littera cum D communionem.* Cf. Plaut. *Mil.* 1407 *dispennite hominem diuorsum et distennite.* No doubt *-nn-* is the phonetic spelling, and for that reason more correctly represents the word as it was used in the *sermo vulgaris*, but it would seem a matter of questionable propriety to set aside the testimony of the MSS. for the opinion of a single grammarian. Yet this is

what most editors have done — a fact to which attention has been called by Bond and Walpole in their note on this verse.

337. **pote**: preferred also by Dz. and Fleck., and supported by *Ad.* 264 *nil pote supra.* Hauler and Elmer retain *potest*, which, though defensible on metrical grounds, might easily be the result of a scribe's correcting hand. The omission of *est* would be natural in colloquial language, as in *Ad.* l. c., and often in Plaut. Cf. Engelbrecht, *Stud. Ter.*, p. 29.

368. The assumption that *ut* of the MSS. is a gloss on *atque* is purely arbitrary, although *atque* (= "as") is common enough. Hence it would be well to retain *ut* and to place the comma at *illum.* Transl. "just look at yourself and him, as you describe him" (= "just look at yourself and then at your picture of him"): i. e. what a contrast between your description of that excellent man and what you actually are yourself. Geta is here carrying out the threat he made in 359. Phormio has defied him by saying vss. 361–367, which imply that Demipho knew the man and was unkind.

373. **tamen**, for *tandem*, is an unnecessary alteration of the MSS. Bentley says, '*tandem' et uersui officit et sententiae.* But a spondaic word is not necessarily out of place in the fourth foot of the iambic senarius, and the regular word in this expression (which is a stereotyped use) is *tandem*, not *tamen.* Cf. *And.* 875. n., and 859, *Ad.* 276. See also *Phorm.* 231, 413, 527. Hauler reads *tandem.*

476. **in aliis**: the occurrence of *in* before *hac* is sufficient to make it felt also before *aliis*, the verb of the dependent clause being the same as that of the principal. It is otherwise in *Eun.* 119. Cf. Hauler's n. on 171.

501. **ueris**, the reading of all MSS., is well supported by Hauler and Elmer against *uerbis*, which is the reading of G by a second hand and accepted by Dz. and Fleck. For *ueris* = *ueris dictis* (*uerbis*) cf. *And.* 114 *multis*, 29 *paucis*, etc.

502. **neque**: Dz., following Wagner, reads *atque.* The sense will then be, "(to think) that this blow should have fallen upon me at a time when Antipho is engrossed with another trouble (of his own)," and is therefore unable to help me. Against this however are the tense of *occupatus esset*, and *o fortunatissume* of 504.

507. This vs. reads like a gloss on the preceding, and is rejected by Bentley and Dz. But Hauler regards it as genuine and it is retained by Fleck.

515. **obtundes**: not so good as *obtundis.* See Hauler's crit. n.

597. The MSS. point to *sese* here for *esse*, and to *esse* in 598 for *sese.* The transposition is due to Lachmann. See his *Lucretius*, p. 161.

604. **institi**: Dz. thinks that A points to this form rather than to *institui.*

667. MSS. *his rebus sane pone* (or *pone sane*) *inquit decem minas*, which Dz. alters nearly as in the text (see footnote), partly on metrical grounds.

partly because the vs. takes no account of the previous repetition of the number ten, but is constructed as if the sum of ten minae were mentioned now for the first time. Hauler however does well to adhere to the MSS., esp. as it would be very natural for the speaker to endeavour to make his number appear smaller, by omitting reference to what had gone before. Moreover there is nothing to show that a vs. of Terence may not conclude with two iambi. Cf. Hauler's crit. n.

710. Dz. supposes a lacuna to exist before *quae*; not so Hauler and Fleck.

765. **audiemus**, the conjecture of Bentley, is a less fortunate emendation for *audies* of the MSS. than *audietis*, the reading of Dz. (following Weise and Wagner) and of Fleck. The 2nd pers. pl. will include Phanium, who is entitled to be informed of what has taken place, and who can be found only within the house. Cf. n. in the Dz.-Hauler ed.

808. **homo** : retained by Fleck., rightly. See explanatory note.

818. **id** is retained by Fleck., but may well be rejected, since *potuit* is quite impersonal; cf. 303, *Heaut.* 677, *Ad.* 568, and the common expression *quantum potest.*

827. Fleck. *possum*, not rightly. See Hauler's note.

828. Bracketed by both Dz. and Hauler, but see the latter's crit. n.

863. A has *reprehendit*, which Dz. rejects on metrical grounds, and for the reason that with *pone* the prefix is unnecessary. Instances of *pone repr.* and the like are given by Hauler who reads *póne reprendit pállio* in his text — rightly. See his notes on this vs. The reading *adprendit* (*adprehendit*), adopted by some editors, is supported by the Calliopian recension and by A^3, and is 'doubtless due to the fact that, when this recension was made, *adprehendere* was the verb commonly used in this connection.' See M. Warren in *A. J. P.* vol. iii. p. 483.

901. **an uerebamini** : Dz. has *an rebamini* in deference to C. F. W. Mueller (*Plaut. Pros.* p. 279) who would read *rebaminin* (without the *an*), rejecting *uerĕbamini* of A, on the ground that the second *e* cannot be shortened in Ter. This leads to the arbitrary substitution of *me . . . facere* for *ne . . . facerem* of the MSS. The weakness of this position, which Dz. has defended in his crit. n. (see Dz.-Hauler ed.), is exposed by Klotz (*Metrik*, pp. 88–89) whom Hauler and Elmer follow. Hauler has *an uerebamini*; but *an* is not in A, and Elmer does well, perhaps, in rejecting it. Fleck. has followed Dz.

905. All the MSS. have this vs. here, but the vs. is clearly out of place. It should come after 895, and to that point Fleck. and Dz. have transferred it. See Dz. (*Adn. Crit.*).

913. **nunc uiduam extrudi** : thus Umpf. and Dz., supported by B C D P. But Hauler and Elmer follow A — rightly perhaps, since *uiduam* may be a gloss upon *eam nunc.* See footnote.

930. Fleck. (*N. Jahrb.* CXLVII, 200) follows Bentley. Cf. *Eun.* 536.

949. Hauler rightly defends *sententia*, which, since it has *puerili* and *inepti* as modifiers, differs but slightly from *inconstantia.*

976. Omitted by Fleck., but accepted by Hauler as an intentional reminiscence of Plautus, from whom it is taken *verbatim* : see Plaut. *Most.* 655.

986. **inpurum** : used by Ter. generally with refer. to a person (cf. 83, *Ad.* 183, 360, etc.); moreover its use as a substantive is not without example (cf. 372). Hence it would be better to place the colon after *opprime* and make *inpurum* object of *uide* — with Hauler; "see the rascal, how strong he is." For the prolepsis see *And.* 377. n. and cf. Hauler on *Phorm.* 354. The punctuation of the text is that of Tyrrell, Dz., Fleck., and Elmer.

1029. Dz. is followed by Fleck., but not by Hauler, in thinking that a vs. has dropped out before this line; the word *sane* is hardly sufficient to render the lacuna certain.

1054. The words *eamus intro hinc* are assigned to Demipho in B C P, probably because Phormio does not enter the house with the others, but goes in search of Phaedria (1055). But this departure from the higher authority of A, which should always be respected if possible where the distribution of portions of the dialogue is in question, is quite unnecessary, since Phormio simply changes his mind at the suggestion of Nausistrata whom he is anxious to please.

HECYRA

DIDASCALIA

Cf. notes to the *didascaliae* of the preceding plays (esp. that of the *And.*), and Dz. in *Rh. M.* 20, 577 f. and 21, 72 ff.

1. **Hecyra**, less correct than *Hecura* (Ἑκυρά), since *y* was not introduced into the Latin alphabet until the time of Cicero, signifies the mother-in-law of the wife — the husband's mother.

2. **Sextus Iulius Caesar** and **Gneius Cornelius Dolabella** were Curule Aediles in 165 B. C.

4. **Graeca Menandru** : on *And.*, *Didasc.* 5. Dz. and Fleck. read *Apollodoru* in place of *Menandru* — rightly; see Donatus (*Praef.*) and Dz. (*Adn. Crit.*). Cf. Introd. § 48. **Facta Quinta** : on *Phorm.*, *Didasc.* 6.

4–5. **Acta . . . Secundo**: thought by Dz. to be spurious; see his *Adn. Crit.*, but Fleck. rejects only *Data Secundo.*

5–6. **Cn. Octauius** and **T. Manlius** were consuls in 165 B. C., the date of the first presentation of the *Hecyra.*

6. **Lucio Aemelio Paulo** : dat.; "held in honour of, etc." His death took place in 160 B. C. Cf. *Ad.*, *Didasc.* 2. n. For this use of the dat. cf. *Phorm.* 1026 *Chremeti*. *Aemelio* is archaic spelling = *Aemilio.* So Codex C for the *Hec.*, and Codices A and D for the *Ad.*

7. **funeralibus** : cf. *Ad.*, *Didasc.* 1. n.

8. **Quintus Fuluius** and **Lucius Marcius** were Curule Aediles in 160 B. C. This third representation took place probably in September, at the *Ludi Romani.*

PERIOCHA

6. **mater** : i. e. of Philumena. **ut**, "when."

7. **ut aegram** : here *ut* = *quasi.*

9. **pater** : i. e. of Pamphilus. **incusat Bacchidis amorem** : i. e. imputes the young man's conduct to his love for Bacchis.

11. **uitiatae** : cf. *Ad.*, *Per.* 12. n. **adgnoscit** : for the form see on *And.*, *Per.* 11.

PROLOGUS (I)

This prologue seems to have been written for the second representation. On the question whether this and the following prologue were written by Terence see Dziatzko (*Adn. Crit.*).

2. **nouae**: sc. *fabulae.* **nouom**, "unusual." **uitium**: used in augury to denote any unfavourable circumstance or omen, and thence transferred to other spheres in the sense of "hindrance," "misfortune," "disaster."

4. **studio stupidus**, "carried away by their fondness (for such performances)." **funambulo**: the *quique solet rectum descendere funem* of Juv. *Sat.* xiv. 266; cf. *schoenobates* used contemptuously in *id.* iii. 77.

5. **planest pro noua**: i. e. the play is virtually a new one, because it has not yet been successfully presented; but there certainly is a hint that the play has been worked up afresh, and might therefore be sold a second time. This gives point to vss. 6–7.

6. **et . . . noluit** = *neque* (*tamen*) . . . *uoluit.*

6–7. **ob eam rem . . . ut** = "merely in order to."

7. In bringing out the play a second time Terence is guided by a sense of what is fitting, rather than by a desire for pecuniary reward. He may have sold the play to the Aediles at the time of its first performance, and since it did not prove a success on that occasion he may be supposed to be staging it a second time at his own cost. However that may be, he disclaims any wish to offer the play a second time for money. It is probable that Ter. explained himself more fully in the verses that filled the lacuna marked in the text; in 7[a] he calls the play *nouam* unreservedly.

8. **alias**: sc. *fabulas*; this would include all but the *Adelphoe.*

PROLOGUS (II)

This prologue appears to have been written for the third representation of the play.

Lucius Ambiuius, being a popular manager-actor, comes before the public to speak the prologue, with the purpose of persuading the people to give the play a fair chance. The duty would more ordinarily have been assigned to one of the inferior players. Cf. *Heaut.* Prol. 1 ff., with introductory n. Ambiuius, in making his plea, reminds his audience that this is not the first time he has appeared before them in the character of a special pleader (*orator*), in behalf of the poet whose plays they were inclined to treat with disdain.

9. **orator**: i. e. *legatus* = "ambassador" (almost). Cf. *Heaut.* Prol. 11. According to the *ius gentium*, the person of a *legatus* was inviolate. Hence the audience would be under constraint to refrain from offering violence of any kind to Ambiuius, and the latter's words would thus receive at least a respectful hearing. **ornatu prologi**, "in the guise of a *prologus*" (or speaker of a prologue). *ornatu* undoubtedly refers to both character and costume. Note the opposition between *orator uenio* and *ornatu prologi*, which is strengthened by the alliteration. Note also the quantity of the

first $\bar{o}$ in *prōlogi*, despite the derivation from *πρόλογος*. This is due perhaps to the primitive form (*prod*) of the preposition. Cf. n. on *And.* Prol. 5.

10. **exorator** is one who pleads with success. Note the further play on sound (paronomasia). **iure**, "privilege."

12. **exactas**, "which had been driven from the stage." For the prolepsis cf. n. on *And.* 377. **ut inueterascerent**, "to grow old," i. e. to become established in public favour.

13. **scriptura**: abstract for concrete; "writings," "poems," "plays."

14. **eis**: sc. *fabulis.* **nouas**: attracted into the case of the rel. pron.; it properly modifies *eis* (*fabulis*). We learn from this vs. that Caecilius did not at first win his way with his Roman audiences, but was assisted thereto by Ambiuius. See Introd. § 39. **didici**, "I played," lit. "I learned," "I committed to memory." The correlative term is *docere fabulam.*

15. **partim** preserves here its primitive character as an acc. of *pars*, constructed as an acc. of limitation. **uix steti**, "I scarcely stood my ground." Cf. *Phorm.* Prol. 9. The opposite of *stare* thus used is *cadere*; see Hor. *Epist.* 2. 1. 176 *securus cadat an recto stet fabula talo.*

17. **spe incerta**, "with doubtful expectations (of success)." The previous *quia*-clause tells why his hopes were of a doubtful nature. **certum laborem**: the toil, however, was of no uncertain character. That he took upon himself, hoping for the best. With *incerta certum* cf. 274 *inique aeque.* **mihi sustuli** = *in me suscepi.*

18. **easdem**: sc. *fabulas*, i. e. the rejected plays referred to in 15. **ab eodem**, "by the same author." **discerem**: on 14.

19. **studiose**, "to the best of my ability," goes with *agere* (18). **illum**: i. e. Caecilius. **studio**, "occupation," "profession," i. e. of a playwright. For the expression cf. *Phorm.* Prol. 18.

21. **placitae sunt**: cf. 241; n. on *And.* 645. **locum**: cf. n. on *Phorm.* Prol. 32.

22. **remotum** agrees with *poetam*, and is to be joined with *ab* in 23. **aduorsarium**: gen. case; cf. n. on *Heaut.* Prol. 24 (*amicum*).

23. **arte musica**: on *Heaut.* Prol. 23, *Phorm.* Prol. 17.

24. **scripturam**: on 13. **in praesentia**, "at the time." For this meaning cf. *Heaut.* 962, *Ad.* 222.

25. **deterrendo**: sc. *scriptorem* (= *poëtam*) from 24.

26. **otio . . . negotio**: cf. *incerta certum* (17), and n. on 10.

28. **aequo animo**: on *And.* Prol. 24.

30. **calamitas**: cf. Prol. (I) 2.

33. **pugilum gloria** = *pugiles gloriosi*, "some well-known boxers," or "the fame of some boxers;" cf. *rumor*, etc. (39).

34. See App.

35. **comitum conuentus**, "a gathering of (some one's) retainers."

36. **exirem foras**: i. e. leave the stage.

37. "I have had recourse to my old custom in the matter of this new play." His old custom (with the plays of Caecilius) was to bring forward again those plays which had proved failures on the first trial.

38. **in experiundo ut essem** (= *ut experirer*) is a consecutive cl., explanatory of *uetere consuetudine*; transl. "to make a fresh trial," "to try again." For *esse* with *in* and the abl. cf. n. on 114.

41. The subject of the verbs in this line is indef. and may be represented by the colourless terms, "men," "people" or "they." Cf. n. on *And.* 813–814 (*clamitent*).

42. **locum**: i. e. my place on the stage.

43. **nunc**: i. e. at the third representation.

45. **potestas**, "opportunity." **condecorandi**, "of adorning," i. e. with your presence and attention. **ludos scaenicos**: games or festivals at which the drama formed one of the attractions. If the latter were discouraged, the *ludi* would degenerate.

46–7. Cf. *Phorm.* Prol. 16–17.

47. **recidere ad paucos**, "to fall into the hands of a (mere) few." **auctoritas**, "influence."

49–51. Cf. *Heaut.* 48–50 and notes.

50. **in animum induxi**: on *And.* 572 (*induxti*).

52. **qui**: the antecedent is *eum* in 54, which points to Terence.

54. **circumuentum**, "on all sides beset." **iniqui**: among them was Luscius Lanuuinus (or Lauinius), so often referred to in the other prologues. See on *And.* Prol. 7.

55. **causam**, "this plea," "the cause (of the poet)." Cf. n. on *Heaut.* Prol. 41.

57. **pretio emptas meo**, "purchased at my own cost," i. e. probably by the actor himself, Ambiuius, who was also a stage-manager and might purchase a play from the aediles as a private venture. Colour is given to this explanation by Juvenal, vii. 87 *intactam Paridi nisi uendat Agauen.* This view does not conflict with vs. 7 of Prol. (I), as this was the third presentation, whereas vs. 7 alludes to the second.

ACT I. SCENE 1.

The scene represents a street in Athens. Three doors open on the stage, representing the houses of Bacchis, Laches and Phidippus. Philotis and Syra appear from the house of Bacchis, with whom they have been in conversation. They are protatic characters (προτατικὰ πρόσωπα), that is, they serve the purpose of unfolding the situation at the beginning of the play (πρότασις), and then disappear and are no more seen. Cf. introductory n. to Act I. of the *Andria*. The first scene is hardly necessary to the integrity

of the piece. The real introduction is contained in Scene 2. In Scene 1 the marriage of Pamphilus and his consequent desertion of his mistress are discussed, and the old woman seizes the opportunity to advise Philotis to treat all men as though they were her enemies.

58. **per pol quam**: by tmesis for *pol perquam.* Cf. n. on *And.* 486. **reperias**, "you can find"; cf. B., *App.* 366. *a.* (365. *a.* rev. ed.).

60. **uel**: see n. on *Heaut.* 806 and cf. *Heaut.* 540. **hic**: with a gesture toward the house of Laches, the father of Pamphilus.

61. **quam sancte**, "how solemnly"; cf. 268, 771. **ut** = *ita ut.*

63. **em, duxit**, "well, he has got married."

64. **ne te quoiusquam misereat**, "that you have pity on none."

65. "But strip, rob, tear to pieces whomsoever you may chance to lay hold of." **quemque** = *quemcumque.*

66. **utine**, etc., "do you mean that, etc.?" See on *Heaut.* 784; cf. *Phorm.* 874.

67. **nemo quisquam**: on *Phorm.* 80.

68. **quin ita paret sese**, "without making up his mind." See on *And.* 909; cf. *Phorm.* 427, *Eun.* 240, 249. **abs te**: with *expleat* (69).

70. **amabo**: on *Heaut.* 404.

72. **ulcisci**: on *And.* 624.

73. **eadem**: sc. *uia*; abl.

74–5. **istaec**: i. e. "your." **haec**: i. e. "my." The dem. pron. of the second pers. and that of the first are here well contrasted. Paul Thomas cites the proverb '*Si jeunesse savait! si vieillesse pouvait!*' **sententia**, "sentiments," "mind."

ACT I. SCENE 2.

As Philotis and Syra are talking Parmeno appears from the house of Laches, his master. He is on his way to the Piraeus to meet Pamphilus, who is expected to return from Imbros, whither he had been sent by his father to look after the property of a dead relative. Philotis induces Parmeno to tell her the truth about the story of Pamphilus' marriage. Pamphilus was obliged by his father to marry Philumena, the daughter of Phidippus, against his inclination, for he was still attached to Bacchis. He began his married life by neglecting his wife, and continued to visit Bacchis. The latter's ill temper however and his wife's sweet and patient disposition wrought a change in the young man's affections, and he became estranged from the one and devotedly fond of the other. On the eve of his departure for Imbros Pamphilus commits Philumena to the care of his mother, Sostrata. The two women live together in harmony at first, but after a time, without apparent reason, Philumena leaves her mother-in-law and takes refuge with her own mother, Myrrina. Sostrata endeavours to persuade

her to return, but in vain. She pretends to be ill, and refuses to see visitors. The story goes abroad that Philumena and her mother-in-law have quarrelled, but the whole affair is a mystery. Laches, who believes that Sostrata is to blame, has been to see Phidippus in order to talk over the matter with the girl's father. Parmeno pauses at the door as he comes out, and calls back to Scirtus who is within.

76. **senex** : i. e. Laches. Cf. 189–190. **isse** : sc. *me*.

78. **Scirtus** : a slave — perhaps the house-porter.

79. **tum** : emphatic ; "mind you say it only in that case." **nullus** : on *Eun*. 216. **nullus dixeris** : see *P. A. P. A.* vol. 32, p. lxxxvii.

80. **alias** : on *And*. 529. **causa**, "excuse." **integra** : i. e. "as though it were (something) new."

81. **Philotium** : diminutive of *Philotis*, expressing friendliness. The slave was on very good terms with the meretrix ; cf. 91 ff. His friendliness is balanced by her emotional *o salue* in 82.

87. **biennium perpetuom**, "for a continuous period of two years," "for two whole years."

88. **te**: the object, not the subject, of *cepisse*. Cf. 580 ; *Eun*. 403–404, 972.

90. **consilium**, "plan," i. e. of leaving Athens. **contempsisse**, "rued," "regretted."

91. **quam . . . eram** : on *And*. 45 (*quid est*).

93. **libere**, "unrestrictedly." **agitarem conuiuium**, "spend a merry time."

94. **illi** : on *And*. 637. **praefinito**, "in set phrase," lit. "in accordance with that which had been prescribed"; an adv. use of the abl. of the pf. prtcpl. pass. Cf. *merito*, *consulto*, *optato*, etc.

95. **quae illi placerent**, "(and) as he liked." Donatus points out that this phrase and *praefinito* are to be taken separately, as though connected by *et*. **haud commode**, "rudely," "unkindly."

96. **finem statuisse**, "set a limit." **orationi**, "speech," i. e. of Philotis.

99. **ut**, etc. : explanatory of *quod* (98), i. e. of *hoc negoti* (97) to which *quod* refers.

101. **firmae** : the opposite of *infirmae*; cf. n. on *Phorm*. 733. **haec**: for the form see on *And*. 328.

102. **faxint**: on *And*. 753. **rem**, "interest," "advantage."

103. **qui . . . credam**, "how I am to believe," etc.; a dependent (not an independent) question. Cf. 869, *Phorm*. 855. Fleckeisen however makes it independent. See his text.

104. **non est opus prolato**, "it must not be divulged." See on *Phorm*. 584, *And*. 490.

105. **fiat palam**, "get abroad."

108. **tam commode**, "so fairly," "so persuasively."

109. **tuam in fidem**, "to your safe-keeping." If Philotis should break her word and divulge the secret, Parmeno's back would pay the penalty. **ah noli**, "ah, don't say so," i. e. don't say that you are unwilling to tell me, don't make so many difficulties regarding the matter. Not so Madame Dacier, who translates, "*Ha! ne me le dis donc pas*," with which cf. Donatus (Wessner, vol. ii. p. 212).

110. **malis**: we might expect *magis uelis* (as in 259), since the subject changes after *quam* in 111. So also *And.* 332 (where cf. note).

113. **ad ingenium**, "to yourself," "to your peculiar bent." Cf. *Ad.* 71. **redis**: cf. n. on *Phorm.* 802.

114. **istic sum**: lit. "I am there (where you are)," i. e. "I am all attention." *esse* with *in* and the abl., or with an adverb of place, often signifies "to be occupied in doing a thing," as in Prol. 38.

115. **ut quom maxume**: on *And.* 823. **tum**: correlative of *quom* in the next verse.

117. **haec**: anticipatory of the following three instances of acc. + infin.

118. **unicum**: sc. *filium.*

120. **negare**: historical infinitive.

121. **animi**: locative; cf. n. on *Heaut.* 727. Cf. *Ad.* 610.

122. **pudorin**: i. e. whether he shall be guided by respect for his father or by affection for his lady-love. Cf. *And.* 262 *patris pudor.*

123. **tundendo**: Ter. more often employs the compound, *obtundere*, in this sense, as in *And.* 348 (where see note), *Eun.* 554, *Heaut.* 879. **odio**, "by hatefulness," "by importunity." Cf. 134; *Phorm.* 937 and 849. n.

124. **huius**: with a gesture toward the house of Phidippus, the father of Philumena. See *Per.* 1.

125. **ne utiquam**: on *And.* 330.

128. **ibi**: temporal. **Bacchidem**: governed by the impersonal *commiseresceret.*

129. **eius**: i. e. Pamphilus. **ibi**, "on the spot"; something like our "there and then."

134. **at**: on *And.* 666. **faxint**: see App. **cum**: on *And.* 941.

135. Cf. *Phorm.* 648.

137. **quae consecuta est nox** = *ea nocte quae consecuta est.* **eam**: i. e. his wife.

138. **cubuerit**: fut. pf. indic. of the type represented by *noris nos* in Hor. *Sat.* 1. 9. 7. The latter has been clearly proved by Prof. Knapp to be an indicative (not a subjunctive); see *P. A. P. A.* vol. 28, pp. xxvi–xxvii. The meaning then is, "will a young man have lain?" i. e. "will it prove true, on investigation, that a young man has lain (did really and truly lie)?"

If it is a subj. it must belong to the category indicated in n. on *Phorm.* 431, with which cf. B., *App.* 363. d. (rev. ed.).

139. **plus potus**: i. e. *plus solito potus.* Cf. *Heaut.* 220 *ubi adbibit plus paulo.* **ut potuerit**: consecutive.

145. **ut**, "how." **ab se** = *quod ad se attineat.*

148. **quam decrerim**, "although I have decided, etc."; *quam* = *cum eam.*

150. See App. **quin** may be rendered here by "but."

152–3. **pium**, etc.: on 841 (*certa . . . attuleris*). **hoc**: see 148.

154. **reddi**: sc. *eam.* **quoi . . . uiti**, "to whom you can impute no fault." **dicas**: potential; see B., *App.* 366. *a.* (rev. ed. 365. *a.*).

155. **superbum**, "insulting."

159. **maligna**, "difficult," "averse to his suit." **procax**, "exacting." *magis* goes with both adjectives, and *multo* with *magis.* The order is capricious.

160. **atque**: adversative; "and yet."

163. "Forming his judgment of their (respective) characters in accordance with the conduct displayed by each of them." See App.

164. **liberali ingenio**: dat. governed by *decet* to which *esse* is complementary.

166. **ferre et tegere**: historical infinitives.

167. **animi**: locative. See App.

168. **deuinctus**: cf. *And.* 561, and note the play on words here. **huius**: i. e. Bacchis.

169. **Bacchidi**, "from Bacchis"; dat. with a verb suggesting deprivation. **huc** = *ad hanc*, i. e. "to his wife here."

170. **par**, "sympathetic (with his own)."

172. **horunc**: i. e. of Laches and Pamphilus. **ea hereditas** = *eius hereditas.* **redibat lege**: cf. *And.* 799. n.

173. **eo**: i. e. to Imbros. **extrudit**: a strong word, "drove," "despatched."

174. **hic**: Pamphilus. **matre**: i. e. Sostrata. **nam**, etc.: i. e. I say *cum matre* (only), for the old man was away in the country; cf. 175.

176. **adhuc**, "up to this point," in your story.

177. **complusculos**: cf. Plaut. *Rud.* 131 *iam hos dies complusculos*, and see Knapp in '*Drisler Studies*,' p. 156. Transl. "at first, for a good many days together." Note the intensifying prefix followed by a diminutive ending: a rare form.

178. **conuenibat**: impersonal. See App.

180. **neque** = *et tamen non.* **postulatio**, "complaint."

181. **accesserat**: sc. *Sostrata.*

182–5. **fugere**: sc. *Philumena*, which is the subject also of *nolle, quit, simulat, abit* and *est*, but the subject of *iubet* in 185 (and 186) is *Sostrata.*

184. **matrem**: i. e. Myrrina. **ad rem diuinam**, "to take part in a sacrifice."

187. **nemo remisit** : sc. *uerbum*, or *causam*. Transl. "no answer." **accersunt** : the indef. subject refers to the messengers sent by Sostrata to her daughter-in-law to summon her home to her husband's house, as well as to Sostrata herself.

188. **simulant** : indef. third pl. again, but the reference this time is to Philumena's own people. **nostra**, "my mistress," i. e. Sostrata.

189. **uisere**, "to pay her a visit." The infin. instead of the supine here is colloquial. **senex** : i. e. Laches.

189–90. **hoc . . . resciuit**, "got wind of this."

192. **non dum etiam** : on *And.* 201.

193. **nisi**, "but." Cf. 280 and *And.* 664. n. **curae est** : sc. *mihi*.

194. **pergam hoc iter**, "I shall proceed with (continue) my journey." *iter* is inner acc. The acc. with *pergere* is rare, though an object clause (usually an infin.) is common in Cicero and Livy. **quo coepi**: i. e. *eo quo coepi ire*, "whither I set out."

195. **constitui** : on *Eun.* 205. Cf. Hec. 437.

197. **quod agas**, "whatever you may do," i. e. "if you should do anything," may the gods prosper it; subj. of contingent futurity. See B., *App.* 360 (rev. ed.); A. & G. 519 and 516. Cf. *Phorm.* 552. **Philotium** : on 81.

ACT II. SCENE 1.

Laches comes out from his house, in a rage. He is followed by his wife, Sostrata, whom he accuses of having driven Philumena from the house by unkindness and ill temper. Sostrata protests her innocence, and her ignorance of the cause of her daughter-in-law's departure. But Laches will not listen.

198–204. Women are all alike, says Laches; they all hate their daughters-in-law and oppose their husbands, and Sostrata is the worst of them all.

198. **quod hoc genus est**, "what a set (race) it is," refers to the women themselves. **quae haec coniuratiost**, "what a conspiracy there is among them," refers to their acts, as though it were by mutual consent that they exhibit the tendencies of which they are accused by men.

199. **utin** : see on *Heaut.* 784 and *And.* 263.

200. **neque** carries on the exclamatory clause introduced by *utine* (199).

201. See App.

202. **studiumst** : sc. *eis*, i. e. *mulieribus*. *aeque* modifies the verbal idea. For the acc. (*aduorsas*) instead of the dat. cf. *Heaut.* 388. **similis** and *aeque* logically discharge here the same function.

203. **ludo**, "school." **ad malitiam**, "for purposes of mischief."

204. **si ullus est**, "if it exists," "if there is any (such)." **hanc**, "my wife here."

207. **prohibeant**: cf. *And.* 568, *Ad.* 275. For the brutality of this speech cf. Plaut. *Trin.* 51 ff. Jokes of this sort were common on the comic stage.

209. "You undeservedly (accused)? Can anything (in the way of punishment) be called worthy of you, in the light of your evil deeds?"

211. **adfines**: connections by marriage, as opposed to relations by blood (*cognati*).

212. **liberos**: a vague use of the pl., where in reality only one child is referred to; thus also in English and other languages. See on *And.* 891; cf. *Heaut.* 151. Note the delicacy of the language in this verse. Cf. 169–170, 348 ff.

213. **exorere**: indic. 2nd sing. not (imv.) of *exorior*. See on 317. **quae**, etc.: a rel. cl. of purpose; cf. n. on 298.

214. **lapidem**: on *Heaut.* 831. Cf. Ar. '*Clouds*,' 1202 λίθοι, etc.

216. **quisque**: on *Eun.* 678 (*quisquam*).

217. **quam illi**: i. e. *quam quae illi fiunt.* **illi**: on *And.* 637.

218. **ut**, etc., "even as you deport yourselves at home, so shall I be esteemed abroad." See App. **mihi**: ethic. dat. **fama**: abl. of specification.

219. **audiui**: the pf. tense with *iam pridem* is not uncommon in comedy. It occurs also elsewhere, e. g. in Tacitus.

221. **credidi adeo**: sc. *eam cepisse odium.* Cf. 248.

223. **aegritudo**, "anxiety."

224. **concedens**, "making way for." **rei seruiens**, "devoting myself to my property." Cf. n. on *And.* 288 (*rem*).

225. **pati**, "sustain," "support."

226. **praeter**, etc.: Cf. *Heaut.* 59–60.

227. **te . . . curasse**: on *And.* 245. **pro**, "in view of," "in return for."

230. **curares**: on *And.* 793. **ceteris**: opposed to *hic*, and emphatic.

231. **puella** (said of a young married woman) occurs elsewhere, e. g. several times in Martial. Here it is intended to contrast with *anum.* Note the juxtaposition. **anum**: sc. *te.* Cf. n. on *Ad.* 617.

233. **de te**, "where you are concerned," goes with *fieri detrimenti nil potest* (234).

233–4. Laches says he is glad on his son's account that the fault does not lie with Philumena (for she would have something to lose in thus being convicted of error), but that Sostrata, on the contrary, can suffer no loss if she does wrong (since she cannot be worse than she is).

237. **uisentem ad eam**, "when you attempted to visit her."

238. **enim**: on *And.* 91 and 206; cf. *Phorm.* 983. **eo**, "for this reason."

241. **placita est**: on *And.* 645. **condicio**, "match."

242. **duxere**: sc. *gnati*. **easdem** refers to *uxores* implied in *duxere*; "when our sons have married their wives at your instigation, under pressure from you they drive them away."

ACT II. SCENE 2.

Phidippus comes out of his house. As he does so he calls back to Philumena, who is within and with whom he has evidently been conversing on the subject of her possible return to the house of her husband. Phidippus is unwilling to insist upon his daughter's returning to her mother-in-law if she is not so inclined, although he is at a loss to know the reason for her apparently unalterable determination to remain where she is. Laches gives him a hint to the effect that he is not sufficiently stern with the women of his family, and asks him for some explanation of Philumena's conduct. Phidippus renders to this an unsatisfactory reply, but makes it clear that his daughter refuses to live with her mother-in-law while Pamphilus is away from home.

243–4. Notice that Phidippus claims *patria potestas* over a married daughter (but then she is actually in his house at the time).

244–5. **faciam ut tibi concedam**: for this circumlocution cf. *Heaut.* Prol. 28 *facite aequi sitis*. Cf. also Cicero, *passim*.

246. **eccum**: on *And.* 532. **scibo**: on *And.* 38 (*seruibas*).

247. **etsi**: see App. **meis**: sc. *familiaribus* or *amicis*. **adprime obsequentem**, "in the highest degree accommodating."

249. **in rem**: on *And.* 546.

250. **in illarum potestate**: i. e. under petticoat rule. **heia uero**, "ah, indeed"; ironical. Cf. n. on *Ad.* 868. Phidippus is not flattered.

251. Cf. 190 f. **itidem**: correlative of *ut*, i. e. *amisti me itidem incertum, ut incertus ueni* (i. e. *ut incertus eram quom ueni*). Cf. 150.

252. **perpetem**: cf. footnote. See 636. **adfinitatem**: on 211 (*adfines*).

254. **ea**: a pl. after a sing. that is more or less indef., as in 240–242. **refellendo . . . purgando**: cf. Don., '*refellit qui negat, purgat qui quidem fatetur et sic defendit*.' **uobis**: dat., with *purgando*. Cf. 871, *Ad.* 608 (*ipsi*).

255. **retinendi**: sc. *Philumenam*.

259. **id adeo**, "and this moreover."

261. **quam . . . credam**, "how bitterly I believe he will take it"; pleonastic for *quam grauiter laturus sit*. Cf. *Ad.* Prol. 12–13 *pernoscite furtumne factum existumetis*. Such pleonastic forms of expression are frequent in Plautus.

262. **eo**: on 238.

264. **animum induco**: on *And.* 572 (*induxti*).

267. **nam postquam**: for *nam* here see on *And.* 43.

268. **ui**, "authority." **sancte** : on 61.

269. **perdurare**, "hold out," "last," "endure life." Cf. *Ad.* 554 *durare*; *Hec.* 183 *pati.*

270. **aliud fortasse aliis uiti est**, "some people perhaps have one failing, others another," or "each has his own failing." The harshness of the general statement is tempered by *fortasse.*

271. **meis**, "those who are of my own household." **em, Sostrata**, "there you are, Sostrata," i. e. you see how it is; you alone are at fault.

272. **certumne est istuc**, "are you determined upon this?" i. e. that Philumena shall remain where she is, if she prefer so to do. **num quid uis** : on *Eun.* 191.

273. **est quod**: on *And.* 448. **oportet**: on *And.* 448 (*suscenset*).

ACT II. SCENE 3.

Sostrata, left alone on the stage, gives expression to her feelings. Her husband's accusations are unjust, and yet she cannot easily rebut them. She can only hope that her son will come home soon and that he will be the means of clearing her character.

274. "Unjustly, in very truth, are we all equally hated by our husbands on account of a few." Join *aeque* with *inuisae*, not with *inique.*

276. **quod**, etc.: on *And.* 395.

277. **animum induxerunt**: on 264. The subject is indefinite.

278. **me**: sc. *esse iniquam merito dicas.*

279. **habui**: see *Ad.* 48 *habui, amaui pro meo.* **hoc**: i. e. the feeling of aversion which her daughter-in-law entertains for her.

280. **nisi**: on 193. **multimodis**: on *And.* 939. **exspecto**: on *And.* 377.

ACT III. SCENE 1.

Pamphilus has returned from Imbros and learns with grief that his wife has left his mother's house. He bewails his unhappy lot. He was torn from his former love and forced by his father to marry Philumena, and now that he has learned to love his wife he is compelled to part with her also; or else he must take her part against his mother, an act that would bring with it an equal degree of unhappiness. Nor can he form an idea as to the possible cause of the breach between the women. Parmeno seeks to comfort him, but with ill success. Suddenly a disturbance in the house of Phidippus distracts their attention. Parmeno listens at the door, but to little purpose. Finally Pamphilus enters the house to make inquiries. Parmeno is left alone on the stage.

281. **nemini . . . homini**: on *Eun.* 549. **acerba**: used substantively. Cf. 388 *aduorsa.*

286. **nos omnes**: see on 287. **labos**: on *Heaut.* 82.

287. **lucro est**: constructed as if *nobis omnibus* (dat.) had preceded instead of *nos omnes*, in 286. Anacoluthon: see Hale and Buck, *Lat. Gram.* 631. 8.

288. **sic**: i. e. by learning what the trouble is. **qui**, "how."

289. **hae**: See *App.*

290. **ambas**: i. e. Sostrata and Philumena.

291. **iram expedies**: i. e. you will adjust their dispute. **restitues**: sc. *eas.*

292. **in animum induxti**: see on *And.* 572.

294. **alibi**, "in another quarter"; the reference is to Bacchis. For the thought cf. *And.* 829.

295. **obtrudit**: on *And.* 250.

296. **ut taceam**, "even though I should keep silent." **quoiuis**: indefinite.

297. **illim**: See App. Transl. "from that quarter," i. e. from Bacchis. **in ea**: i. e. *in Bacchide.*

298. **huc**, "to the present situation," i. e. *in hanc* (to my wife, Philumena). **ortast . . . quae**, etc.: for the constr. cf. 213. **ab hac**: i. e. from Philumena. **quae** refers to *res*, not to *hac*, and introduces a relative clause of purpose, as in 213.

299. **ex ea re**: i. e. "as the result of all this business."

302. **obnoxius**, "beholden to." **olim** refers to the period when Pamphilus had not yet fallen in love with his wife. See 165 ff. **ingenio suo**, "with the (sweet) disposition that was natural to her."

303. **quae** refers to the subject of *pertulit.* **in ullo loco**, "under any circumstances."

304. **magnum nescio quid**, "something of importance." Pamphilus is convinced that something unusual and unexpected has happened, of which he is not yet informed.

305. **unde** (= *ex quo*) refers to *nescio quid.*

307. See App. The sense is: it is not always the greatest wrongs that produce the biggest quarrels.

308–9. **saepe est . . . quom**, "it often happens that." For this *quom* see on *Ad.* Prol. 18. **iratus**, "annoyed." **de eadem causa**: as this refers to *quibus in rebus* above, the pl. would be more accurate. **iracundus**, "an irritable man," "one prone to anger." **est factus inimicissumus**, "becomes deeply offended."

310. **iras gerunt**, "cherish ill-feeling."

311. **eum**: sc. *animum.* **infirmum**: predicative. The whole expression is equivalent to *animus qui eos gubernat est infirmus.*

313. **fortasse** is followed here by an infin. with subject acc., as if it were a verb; cf. Plaut. *Merc.* 782 *fortasse illum mirari coquom.* See App.

315. Cf. 336.

316. **em, sensistin**, "ah! did you hear that ?"

317. **loquere** : indic. 2nd sing.; see App.

320–1. "They said that your wife, Philumena, was somewhat ill." *pauitare* is not meant to be definite, though it might refer to the effects of fever and ague.

324. **certo** : on *Phorm.* 148 (*certum*).

325. "In what state of health, pray, my dear Philumena, am I going to find you now ?"

326. **nam** : on *And.* 43. **periclum . . . inest** : we should say "if you are in any danger." **perisse me** : the acc. with infin. in place of *quin* with subj. is colloquial and familiar. Pamphilus rushes into the house ; cf. 365–366.

327. **usus . . . est** : on *Heaut.* 80. The poet is careful to keep Parmeno out of reach of the actual facts. See on 359 ; cf. 409 ff.

332. **Sostratae** : genitive.

334. **capiti . . . illorum**, "to the lives of them all," more lit. "to their persons and lives." *illorum* is masculine because the reference is to the entire family. **qui**, "whereby."

335. For the thought cf. *Heaut.* 356, *Phorm.* 219–220.

ACT III. SCENE 2.

Sostrata has heard the disturbance which took place recently in the house of Phidippus, and is on her way to visit Philumena and inquire whether the young woman's illness has become worse. She is stopped by Parmeno, who advises her not to enter, and informs her that Pamphilus has returned from Imbros and has gone in to see his wife. Sostrata is persuaded to wait until Pamphilus comes out, and to hear the whole truth from his lips. Pamphilus, however, on his return from the house of Phidippus is most uncommunicative. He parries his mother's questions, looks sad and dejected, and finally succeeds in getting rid of both Sostrata and Parmeno, that he may think over his unhappy condition and determine upon his course of conduct.

336. "For some time past have I heard considerable disturbance going on here." **audio tumultuari** : cf. 315 *trepidari sentio.*

337. **male** : intensive ; cf. *Heaut.* 531, 664 ; *Eun.* 438, *Ad.* 523 ; Plaut. *Men.* 189 *odi male.* **Philumenae** : dative.

338. **quod** : on *And.* 289. **Salus** : Ὑγίεια, "Health," the daughter of Aesculapius and often invoked with him. See on *Ad.* 761. **ne quid sit huius**, "that nothing of this (that I have mentioned) may take place."

340. **ehem** : on *And.* 417.

341. **non uisam**, "ought I not to go to see ?" See Elmer in *Class. Rev.* vol. xii. pp. 199 ff. Cf. n. on *And.* 392 and 793.

342. "'Ought you not to go to see her?' You ought not even to send any one to see her."

343. **ipsus** : on *And.* 360. *ipsust* = *ipsus est.*

345. **tum**, "moreover." **quid agat**: not "what she is doing," but "how she fares," or "is."

348. **hoc**: on *And.* 386.

349. **remittent**: intransitive; "shall abate." **Philumenae**: dative. Cf. 337.

351. Each of the two relative clauses has *rem* (350) for its antecedent, but the second cl. refers to *rem* as already modified by *quae interuenerit.* Cf. *quod ego,* etc., in vs. 98.

354. **meliuscula**: cf. n. on 177. On the form see Lorenz on Plaut. *Pseud.* 207–209.

355. **recte**: said evasively. Cf. *Heaut.* 228. n.

356. **tumulti**: cf. 336; n. on *And.* 365.

358. **fiat**: Sostrata enters her own house.

359. **eis onera adiuta**, "assist them in carrying the luggage." Cf. *Phorm.* 99 *adiutaret funus.* Care is taken here by the poet (so also in 327 ff.; cf. 409 ff.) to have Parmeno out of the way, so that he shall not know the facts. This is one of the delicate touches of the play (for another cf. 169–170). The audience, however, must know the facts; hence the soliloquy at 361 ff.

360. **cessas**: said with impatience at Parmeno's unwillingness to do as he is told.

ACT III. SCENE 3.

Pamphilus now relates the story of his troubles. He had no sooner entered his wife's apartment than he discovered the real cause of her illness, and the true situation became clear to him. Retreating from her room he was followed by his mother-in-law, who explained the circumstances by assuring him that her daughter had been the victim of an assault, and that she had left the home of Laches in order that her condition might be concealed from her husband's family. Myrrina further entreats him to keep the matter a secret, and extorts a promise from him to that end. Nevertheless Pamphilus is unwilling to take his wife home again, although he is strongly attached to her. He bewails his hard lot, but determines to place restraints upon himself, and to disengage himself from his wife, notwithstanding his affection for her. Parmeno too must be kept in ignorance of the situation.

362. **unde** refers to *initium.* **quae** both here and in 363 refers to *rerum.* Cf. n. on 351.

363. **percepi**: see App.

364. **qua . . . propter**: tmesis.

365. See on 326, *fin.*

366. **adfectam**: cf. n. on 325. **ac**, "than." **ei mihi**: parenthetical. Pamphilus pauses a moment in his excitement, and begins again at *postquam.* Consequently *ut corripui* finds no apodosis.

368. **id quod**, "for the reason that." *id* (acc.) gives the ground of the emotion. See G. 333. note 1. For *quod* cf. *And.* 448. n.

372. **eius**: i. e. *uxoris*; for the case see on *Heaut.* 29. **recta**: sc. *uia.*

374. **ut celari posset**: sc. *eius morbus.* In 684 *spatium dare* is constructed with the genitive of the gerund. So also in *Phorm.* 701–702. But cf. *And.* 623 *spatium ut*, etc. **tempus**, "the circumstances." Cf. *And.* 624.

375. **uoce**, "words," "accents," "language." **res**, "the occasion." **ipsa**: not in agreement with *res*, but designating Philumena, and contrasted with *tempus* in 374.

378. **ut . . . exieram**: Dz. (*Adn. Crit.*) compares *Ad.* 618 in justification of this emendation. Cf. footnote.

380. **magni**, "proud."

385. **orata**: to be taken substantively as in 575; "prayers," "entreaties." **nequeo quin** (or *non possum quin*) is colloquial and archaic.

386. **quaeque** = *quaecumque.* Cf. n. on 65. **fors fortuna**: on *Eun.* 134 and *Phorm.* 841. The return of Pamphilus is an event to rejoice over, in so far as the matter of his safety is concerned, but his sudden appearance at this inopportune moment is a source of embarrassment and particular concern to Myrrina and her daughter. Hence the qualification suggested by *quaeque.*

387–8. **uti . . . sient** depends on *obsecramus.*

388. **aduorsa** = *dolores*, "troubles"; see on 281 (*acerba*).

390. **sine labore**: closely allied with *gratiam*, "this favour which will cost you but slight trouble"; or the phrase may be taken with *des* and mean "without ado," "without reluctance." **pro illa** (sc. *gratiā*) refers in a general way to the suggestions contained in 389.

393–4. **post** must mean "after her marriage," and *postquam* (= *ex quo*) *ad te uenit* would signify "from the time when she first came to your embraces." See App.

395. **quod** refers to the whole statement in 394. **potis est**: impers.; see on *And.* 437.

396. **clam**: with *patrem*, i. e. Phidippus.

397. **omnis**: governed by *clam* (396). **id**: object of *sentiant.*

398. **abortum**: not the acc. of the substantive, *abortus*, but (with *esse*) the pf. infin. of *aboriri* used impersonally. Such is the inference from the use of the word by Varro (apud Nonium, 71. 27). Harper's Lexicon prefers to make it the acc. of *abortus.* **aliter**: i. e. otherwise than as we could wish. **suspectum fore**: impersonal.

399. **recte**: i. e. in accordance with the law determining legitimacy. **eum**: sc. *puerum*; "the child."

400. **exponetur**: sc. *puer*. **hic**, "herein." **nil quicquam**: on *Phorm.* 80. Cf. *Hec.* 67.

402. **certum est**, "I am determined." **in eo quod dixi**: i. e. in guarding the secret; but he has not promised to take back his wife.

403. **nam**, etc., "(but here the matter ends) for as to taking her back, I think that this would be in no wise creditable." Cf. n. on *And.* 43 and 91.

404. **amor consuetudoque**, "affection and (unbroken) intercourse." See 555.

407. **prior amor**: i. e. for Bacchis. **ad hanc rem**, "with regard to this matter," i. e. in driving affection from his heart, as he is compelled to do in the present instance.

408. **quem** refers to *amor* (400). **missum feci**: on *And.* 680. **idem**: nom. masc.; "too," "also." **hunc operam dabo** is not the same as *id operam do* in *And.* 157, but is elliptical for *operam dabo ut hunc missum faciam.* With *hunc* understand *amorem.* Pamphilus says that he must now give his attention to getting rid of his affection for his wife.

410. **soli**: sc. *ei*, i. e. *Parmenoni.*

412. **eius**: i. e. Philumena.

414. Pamphilus retires to a spot near the door of his house and waits. Cf. 428.

ACT III. SCENE 4.

Parmeno returns with the slaves (409) who were carrying the luggage from the ship in which Pamphilus had arrived from Imbros. As he comes upon the stage he converses with Sosia in reference to the hardships of a sea voyage. Pamphilus, in conformity with his resolution (413–414), meets Parmeno and sends him on an errand to the Acropolis. Pamphilus pretends to have an appointment with one, Callidemides of Myconos, and charges Parmeno with the duty of informing him that the appointment must be postponed. The stranger's appearance is described, and Parmeno is instructed to wait for him till evening.

415. **hoc . . . iter**: the voyage to Imbros and return. See 171. Cf. Knapp in *Class. Phil.* II. p. 292 and n. 2.

416–7. "Mere words cannot express, Parmeno, how unpleasant a sea-voyage is in actual fact." **reāpse**: on 778; cf. n. on *Heaut.* 266.

418. **quid mali praeterieris**, "what suffering you have escaped."

421. **plus eo**: on *Heaut.* 63. The length of time is probably exaggerated; cf. Knapp in *Class. Phil.* II. p. 22. n. 1.

424. **odiosum**, "horrid!" "what a bore!" For the omission of *est* cf. n. on *And.* 105, *Eun.* 403, *Phorm.* 751. **haud clam me est**: an instance

of understatement, where English would have, "Oh, you can't teach *me* anything about it," "*I* know it all from experience," or the like.

425. **redeam . . . redeundum**: a play upon words. The first is opposed to *aufugerim* and alludes to the slave's return to his master's house; the second refers to a possible repetition of the voyage to Imbros. **eo**, "thither," i. e. to Imbros.

429. **si quid me uelit**, "(to see) whether he wants anything of me."

431. **in arcem**: i. e. to the Acropolis. **transcurso**: abl.; cf. n. on 104.

433. **Myconium**, "of Myconos," one of the Cyclades. **uectus est**, "sailed."

436. **modo**, "only."

437. **constitui**: on *Eun.* 205.

438. **non posse** (i. e. *me non posse conuenire eum*) answers the question, *quid uis dicam* (436).

440. **caesius**: on *Heaut.* 1062.

441. **cadauerosa facie**, "with a ghastly countenance." Cf. the description in *Heaut.* 1061–1062, and Plaut. *Capt.* 647–648. Pamphilus is not careful in his choice of descriptive epithets, but Parmeno is so much astonished at his volubility and irritated manner that he fails to notice the inconsistencies in his master's word-portrait.

445. **quod me orauit**: sc. *ut celarem.*

446. **nam**, "(and yet I feel constrained to do so) for."

447. **tamen ut**, "yet in such a manner as to." Understand *ita*. **pietatem**, "filial duty."

448. Pamphilus says that he will keep the birth of the child a secret, but will refrain from taking his wife home again, lest in so doing he should be wanting in his duty to his mother. Terence would appear to be wool-gathering just at this point. Pamphilus is no longer ignorant of the reason why his wife left her mother-in-law's house. Hence there is no such question in his mind as that which agitated him when he supposed, along with all the rest of the world, that his mother and his wife had quarreled. He is under no obligation now to decide with which of the two women he will take sides; there is, as has been said, no longer any such question. The question whether he will receive his wife again into his home is now a personal matter only.

449. **eccum**: on *And.* 532 (2).

450. **pergunt**: cf. n. on 194. Pamphilus retires to a corner of the stage.

ACT III. SCENE 5.

Pamphilus meets Laches and Phidippus, and is much perplexed about what he shall say to them. Laches makes a few preliminary inquiries regarding his son's visit to Imbros, and then turns the conversation to the

subject of Philumena and her possible return to her husband's house. Laches pretends that Philumena had gone to her home at her father's bidding. But this pretence fails, since Pamphilus knows the exact situation. Both Laches and Phidippus thereupon urge the young man to take his wife back. Pamphilus, however, having decided in his own mind that this is impossible, and being unwilling to divulge the truth, pretends that his love for his wife must give way before his duty to his mother, and that, as the two women cannot agree, they must remain apart. As the old men are ignorant of the true state of the case, this device proves to be a success. They attempt further argument with Pamphilus, but he makes his escape. Phidippus goes into a rage, and leaves Laches to himself. The latter vows vengeance on his wife.

451. **dixtin**, "did you not say?" See on *And.* Prol. 17; cf. *Eun.* 793. **dudum**: cf. 269. **illam**: i. e. Philumena. **filium**: sc. *meum.*

452. **factum**: on *Phorm.* 524. **uenisse aiunt**: Laches must have learned this off the stage (say from Sostrata, who got it from Parmeno in 346). The plays do not often allude to events that take place (presumably) off the stage unless these happen at a time not included within the period of the action itself. **redeat**, "let her come back to our house."

452–3. **causam . . . quam ob rem**: see on *And.* 382. **nescio**: see App.

454. **certum est**: on 402. **offirmare** governs *me*, as in *Heaut.* 1052 it governs *te* (cf. n. on *Eun.* 217), and *uiam* is governed by *persequi*. For a different explanation, see the ed. of this play by Paul Thomas. Transl. "I am determined to persist in following the course which I have decided (to pursue)." The verse is an 'aside.'

456–7. On the subject of 'greetings to returned travellers,' see Knapp in *Class. Phil.* II. p. 301.

457. **creditur**: generally in the active voice and first person, when used to express acknowledgment of congratulations received, as in *And.* 939, 947; *Eun.* 1051; *Phorm.* 255, 610; *Ad.* 972.

459. **sane hercle**: on *And.* 229.

463. **profuit**: sc. *nobis.* The idea is that Phania has left what little he had to his kinsfolk in Athens. **immo obfuit**, "nay, it has proved a loss." This is said for the sake of appearances.

464. **nam . . . uellem**: Laches means that the property is no compensation for the loss he has sustained through the death of his friend and kinsman. But the old man is not wholly sincere; note the implication in *utrum malis scio* (465).

465. **et . . . scio**: said aside.

466. **hic**: i. e. Phidippus. **dic iussisse te**: said aside to Phidippus.

467. **noli fodere**, "don't nudge me"; said aside.

469. **inuidos**, "hateful people," who are always ready to gossip about

the affairs of their neighbours. **haec**: i. e. the domestic troubles affecting the family of Laches; more particularly (as Laches imagines) the supposed disagreement of Sostrata and Philumena.

470. **contumelia**, "reproach." The story told here is quite different from that given by Parmeno in 164 ff., and by Pamphilus himself in 302–303.

471. **fieri**: sc. *mihi* (or *nobis*). Pamphilus means that he has been on his guard against the possibility of Phidippus having ground for complaint regarding the treatment his daughter may have received in the family of Laches.

472. **quam . . . fui**: on *And.* 45 (*quid est*).

473. **possum**: sc. *memorare.*

474. **ingenio**, "disposition," "character." Cf. n. on 302.

475. **quom**: primarily temporal here; secondarily explicative. **in me iniqua**: *me* is acc.; see *Heaut.* 213. **aequa**: acc. pl.

476. **discidium**: cf. *And.* 697.

477–8. **indignam . . . quae concedat**, "undeserving of having to yield."

478. **eiusque . . . modestia**, "and of having to bear with her (my mother's) conduct by (bringing into play) *her own* (powers of) self-control," i. e. "by herself showing self-control." *eius* and *sua* are opposed. See App.

481. **matris** limits *commodum*, although it is felt also as an objective gen. after *pietas*. Cf. 495.

482. **inuito**: dat. in agreement with *mihi*.

483. "since I perceive that you have regarded all things as secondary in comparison with your mother." Cf. *Ad.* 262, *Phorm.* 908. For the indic. after *quom* causal, see on *Ad.* Prol. 18.

484. **praue insistas**, "take a wrong stand," "pursue a mistaken course."

485. **sim**: subj. of quotation (repudiating subj.), because vs. 484 = *ne sis iniquos*. Cf. n. on *Phorm.* 431.

486–7. "Who never has been guilty of any act toward me of which I should disapprove, and who I know has often conducted herself with reference to me (exactly) as I should have wished." Understand *quam* (or better, *eam*) after *et*, as subject of *meritam* (*esse*). The pronouns *quicquam*, and *id* (understood before *quod uellem*), are adverbial (cognate) accusatives. Cf. n. on *And.* 139. With *nollem* and *uellem* understand *factum*. *nollem factum* = *uellem non factum*; cf. n. on *Phorm.* 796 (*nollem datum*).

493. **id** is subject of *fiat*, and refers to the idea expressed in the previous line. **tibi in manu est**, "rests with you," "is in your hands." Cf. 667.

494. **non est consilium**, "I don't intend to."

495. **matris commodis**: cf. 481; Prol. 51. Pamphilus departs.

497. **dixin**: on 451 (*dixtin*). **hanc rem**: i. e. the refusal of Philumena

to live with her mother-in-law, and her consequent departure to the house of her parents. **aegre laturum esse eum**: Laches said this in 261–262.

501. **si est ut**, "if it happens that." See on *Phorm.* 925. Cf. *Hec.* 259.

502. **huc**: i. e. into my hands. The law at Athens allowed a man to divorce his wife with little ceremony, but at the same time compelled him to return the dowry, or pay her interest on it and provide alimony (*σῖτος*). See Harper's Dict. of Class. Lit. and Antiq., s. v. *diuortium*.

504. Phidippus, in his wrath, addresses Pamphilus, as though the latter were present.

505. **decedet iam**, "will abate presently." Cf. 781.

506. **paululum pecuniae**: i. e. the inheritance from Phania. See 458 ff.

507. **etiam**: additory.

509. **alii**: dat. **siet**: sc. *filia*. Transl. "in order that she may belong to another."

510. **audi paucis**: on *And.* 29. **quid mea**: on *Eun.* 849.

511. **postremo**, "after all (said and done)." **inter . . . lubet**, "let them settle it among themselves, according to their fancy."

512. **hic**: i.e. Phidippus. **obtemperant**: the pl. is allowed after *neque . . . neque* when the two (or more) Persons (who are conceived as acting independently) are different, though classical usage requires the singular; see G. 285. 3. Note 1. Cf. *Ad.* 103.

513. **quae . . . pendunt**, "attach slight weight (value) to my words." Note the asyndeton.

515. **euomam**, "I will vent," lit. "spew out"; cf. *Ad.* 312, 510. Laches retires into his own home, and the stage is left empty.

One may note that up to this point there has been much in the play that is good, but practically little real comedy — few chances for a laugh. The play is a *fabula stataria*, tragic and intense rather than comic. The chivalry is good, but perhaps too subtle for a Roman audience. As one thinks of all this one can see why the play was not at first a success.

ACT IV. SCENE 1.

Phidippus, after leaving Laches, had gone to his own house, and there discovered that his daughter had just given birth to a child. Myrrina now appears on the stage and laments the unhappy situation. Phidippus comes out to look for her and blames her for seeking to conceal from him what has happened; he also puts his veto on Myrrina's plan to get rid of the child by 'exposing' it. Myrrina is left in great perplexity, for she fears that Pamphilus will let out the secret when he hears what Phidippus has done.

517. **uisus est**: sc. *sibi*; "he fancied," "he thought."

518. **derepente**: cf. *Heaut.* 673 *desubito*.

519. **clam me habuisse** : *me* is subject of *habuisse*. *clam habere* = "to keep secret." Cf. 657, where however *clam* governs *me*. See on *Phorm.* 1004.

523. See App.

524. **sim** : on *And.* 282, *Phorm.* 382. Transl. "*I* your husband?"

525. **nam**, "(no,) for"; elliptical and corroborative. **utrumuis horum,** "one or the other of these things"; the neut. in place of the masc., because the reference is rather to the qualities implied in *uirum* and *hominem* than to these terms themselves. Cf. *Heaut.* 521–522 *mulier commoda, faceta . . . idem uisast mihi*, where *idem* (of the MSS.) is neuter.

531. **recte** : cf. 399. n.

533. **ex quo . . . scires** : a rel. cl. of concession; *quo* refers to *puerum*. **inter nos** : i. e. between our two families.

534. **esset cum illo nupta** : i. e. continue with him in the marriage relation. Cf. 538–539, 656.

535. **etiam** : on *And.* 849. Transl. "again (I say) I for my part supposed that it was to them (the family of Laches) that blame (in this matter) attached, whereas it is with you that it rests." *etiam* harks back to 229. **te . . . penes** : for the order cf. n. on *Phorm.* 523–524 (*quam ad*).

540. Said aside.

543. **aderit . . . quom** : on *And.* 152. **quoque etiam**, "also"; a pleonasm. See *A. J. P.* vol. xviii. pp. 36–37.

544. **eadem** : the more regular correlative of the foregoing *ut* would be *sic* or *ita*. **usque adhuc**, "up to the present time."

545. **ut**, etc. : epexegetic of *eadem*; "having in view the withdrawal of your daughter from him, and the annulment of what I myself had done (in the matter)."

546. **id** follows *indicium facit* (as though the latter were one word = *indicat*; see on *And.* 157), and anticipates the coming indirect question. **res haec** : i. e. the fact that you have concealed from me the birth of the child. **factum** : sc. *esse*.

547. **quoi** : the antecedent is understood with the following *ut*-clause (sc. *erga eam*).

548. **ex usu nostro**, "to our advantage." Cf. *Heaut.* 210.

550. **uidisse** : sc. *se*.

551. **exeuntem** : sc. *ab amica*.

553. **qui nos oderit**, "in consequence of which he will hate us."

555. **quacum consuesset** : cf. n. on *And.* 135. The mood is due to attraction, in a condition contrary to fact, the strongest attractive force Latin has.

556. **gnatae** : dat.; cf. 746, *And.* 571.

558. **si est ut** : on 501.

560. "Assume then (for argument's sake) that he does not want her, and that you have discovered that the fault lies in him."

561. **par fuerat**: the plpf. tense suggests that the right in the case had existed before the fact, the right being eternal.

563. **ne extulisse uelis** = *ne ecferas*; the force of the pf. tense in these archaic periphrases of the infin. after *uolo*, which occur frequently in the colloquial speech of the comedians, is sometimes scarcely perceptible. Transl. "I forbid you to remove the child anywhere beyond (the walls of) the house," that is, "I forbid you to expose it."

564. **stultior**: i. e. more of a fool than I have any business to be.

565. **ecferri**: sc. *puerum*. Phidippus goes into his own house, leaving Myrrina alone on the stage.

567. **ut**, "how." Thus also *ut* near the end of the vs. **hic**: i.e. Phidippus. **hoc** (i. e. that Pamphilus is not the father of the child) anticipates *rem ipsam*. **siet**: on *And.* 234.

568. **hoc**: opposed to *hoc* in 567, and referring to the state of the case as it exists merely in the mind of Phidippus, who has not yet arrived at the full knowledge possessed by his wife.

570. **mi relicuom fuerat**, "had been kept in reserve for me." She means that it had been wanting until now and has therefore come upon her unexpectedly, as 'the last straw.' Her cup of misery is now full.

571. **si . . . cogit**: epexegetic of *malum*. Cf. *Ad.* 357. *si* may be rendered by "that." **tollam**: on 704. Cf. 576. **qui sit**: on *Phorm.* 129.

572. **forma**: i. e. *forma eius qui eam compressit*. **quita est**: this passive (deponent) form is archaic, and is constructed usually with an infin. pass. See Lane's *Lat. Gram.* (rev. ed.), §§ 1483, 1484. See also A. & G. 206. d. Note.

573. **ei**, "from him." For this dat. cf. *Ad.* 318. **qui**, "whereby."

574. **uirgini**: cf. n. on 573 (*ei*). **anulum**: cf. *Ad.* 347 for a similar instance of reliance on a ring.

575-6. **orata nostra celare**: i. e. *celare quod eum orauimus ut celaret*. Cf. 445. *orata* is taken substantively here as in 385, though the meaning is slightly different. Cf. n. on 385.

576. Myrrina enters her house.

ACT IV. SCENE 2.

Sostrata, on hearing from her husband that her presence in the house is the obstacle to the return of Philumena, determines to remove thence to the country, and informs Pamphilus of her resolve. The latter however declines to accept this sacrifice from his mother, not only because of his affection for her, but because he would then have no ostensible excuse for insisting on the separation between his wife and himself.

577–8. Sostrata comes out of her house in company with Pamphilus. **me esse suspectam . . . abisse**, "that I have been an object of suspicion in your eyes, as having caused through my conduct the departure of your wife from our house." The dependence of the second acc. and infin. upon the first is awkward, but the meaning is obvious. Some commentators adopt Bentley's emendation, substituting *suspectum* for *suspectam* and omitting *me*.

578. **ea** : pl. for sing., as in 688 (*quae*), and *Ad.* 751 where *eadem haec* refers to a single fact.

580. **caperet . . . mei** : cf. 219. Cf. also 88–89.

581. "And as to the fact that (or 'whereas') formerly I fancied that you loved me, of this thing I now have sure evidence." Cf. n. on *And.* 395. See A. & G. 572. *a*; H. 588. II. 3. Note; B. 299. 2.

583. **contra** : adverb, as in 70.

583–4. **gratiam referre** : on *Phorm.* 894.

585. **hoc** is explained by 586–588.

586. **certo**, "positively."

589. **migres** : deliberative subj., having purely rhetorical force, and expressing surprise or indignation. See H. & B. 503. *a*; A. & G. 444. *a*; "*you* leave the city to dwell in the country, etc?"

590–1. **sinam ut . . . dicat**: on *And.* 188 (*siui*).

590. **qui**, "he who," does not refer here to any one in particular. **male dictum** (sc. *esse*); impersonal.

591. **modestia**, "self-control," and so "complaisance," "kindness." Cf. n. on 478.

592. **amicas**: in a good sense; cf. 790 and 791. **festos dies** : a reference to religious festivals in general, which were both numerous and brilliant in ancient Athens.

594. **aetatis tempus**: on *And.* 188, 443. **perfuncta satis sum**, "I enjoyed them to the full." **satias**, "satiety," "loathing," "distaste"; this form is found only in nom. sing., the other cases being taken from *satietas*. **tenet**: sc. *me*.

596. **mortemue exspectet** : i. e. *neue quis mortem exspectet*. Cf. n. on *Ad.* 109, 874. For *quis* understood from *quoi* cf. 486–487 and n.

597. **tempus**: on *Heaut.* 169 and App.

598. **omnis**, etc., "I shall cut off all reasons (for dissatisfaction) from (for) all." Cf. Hor. *Epist.* 1. 2. 9 *Antenor censet belli praecidere causam.*

599. **illis** refers grammatically to *omnibus*, the latter being a vague term by which Philumena and her parents are really intended. **morem gessero** : on *And.* 641. Cf. *Ad.* 214.

600. **hoc**, "this charge," i. e. that I excite aversion in my daughter-in-law. **uolgus mulierum** : on *And.* 583. **male audit** : the object is *quod*, of which the antecedent is *hoc*. The words will not bear a literal render-

ing. Transl. "with which the mass of womankind is reproached." More often *male audire* is used absolutely, in the sense of "to hear ill of one's self," "to be ill spoken of," as in *Phorm.* 359. Cf. n. on *Phorm.* Prol. 20. Of course *quod* here is cognate (inner) acc., and hence the difference between this usage and that of *Phorm.* 359 is but slight. Cf. n. on 676.

601. **ceteris** is proleptic. Logically one should look for *omnibus.* **absque una hac foret**, "were it not for this one thing." See on *Phorm.* 188. The "one thing" is Philumena's dishonour, but Sostrata supposes Pamphilus to refer to the dislike which the young woman has conceived for her mother-in-law.

601–2. The first clause of 602 is parallel to the first clause of 601, the second of 602 to the second of 601.

603. **incommodam rem**: the indefiniteness of this expression makes it as good as a plural; hence *ut quaeque est,* which should logically follow *incommodas res.* The reference of course is to the antipathy which Philumena is supposed to have conceived for her mother-in-law. Cf. n. on 601. **in animum induces**: on *And.* 572 (*induxti*).

604. **cetera**: with a reference to 601.

605. **da . . . ueniam**, "indulge me in this." **redduc**: on *And.* 559.

606. **male habet**: on *And.* 436.

ACT IV. SCENE 3.

Laches, who has overheard the dialogue which has just taken place, comes forward and expresses his approval of Sostrata's determination to withdraw to the country. While Pamphilus is giving voice to his doubts as to the propriety of this course the sudden appearance of Phidippus cuts short the conversation.

607. **procul hinc**, "at a (short) distance from this point."

608. **qui . . . possit** = *si quis possit*; cf. Plaut. *Asin.* 323 *em istaec uirtus est, quando usust, qui malum fert fortiter.* Ter. might have written *istuc est sapere, ubi quomque opus sit, animum posse flectere,* or *iste sapiens est qui,* etc. (as in the text). He has fused (confused) the two. Cf. *Ad.* 386–387.

609. **ĭdem hoc**: antecedent of *quod.* **fecerit**: subj.; the subject is *qui* (608): asyndeton. See App.

610. **fors fuat**, "may good luck attend us!" *fors* = *fortuna. fuat* is from the old form *fuo,* and occurs only once in Ter. **feres**: on *Heaut.* 692.

612. **dixi** has the same force as in *Phorm.* 437 and 439.

613. **abire**: sc. *iubesne.*

614. **etiam**: temporal.

615. **equidem**, etc.: note the delicate touch; in spite of all he loves his wife.

616. **non minuam**, "I'll not change." **ex usu**: on 548.

617. **ea gratia**: is explained by *si redducam.*

618. **utrum illaec fecerint**, "which of the two things they do," i. e. whether they agree or disagree. *fecerint* more lit. = "have done," i. e. "shall find they have done," and so "shall do." Otherwise the words may be explained as = *utrum illaec fecerint* (= *utrum magis concordes fuerint*) *necne.* **illaec**: cf. n. on *And.* 328 (*haec*), and see H. & B. 138. 2. c.

619. **haec aetas**: said δεικτικῶς; "our time of life," i. e. old age. Cf. n. on 74–75.

620. **e medio**, "out of the way." In *Phorm.* 967 the phrase has reference to death. **fabula**, "a mere by-word," "a mere tale that is told." See App.

621. **anus**: on *Ad.* 617.

622. **per tempus**: on *And.* 783.

ACT IV. SCENE 4.

Phidippus has discovered his daughter's secret, and blames his wife for the separation of Philumena from Pamphilus, completely absolving Sostrata from all part in the matter. He recommends Pamphilus to acknowledge the child, and Laches concurs in this request. But Pamphilus is only the more set against it. Laches thereupon suspects that Pamphilus has reverted to his former interest in Bacchis. Phidippus unites with Laches in this view. Seeing no way out of the difficulty short of a disclosure of the secret, Pamphilus suddenly makes off, leaving the old men to their own devices, but in the hope that they will not venture to bring up the child without its father's consent. Laches and Phidippus finally have recourse to Bacchis, who is warned by the former to refrain from receiving Pamphilus at her house.

623. Phidippus turns back as he issues from his house and addresses his daughter who is within. **quoque**: i. e. as well as your mother.

624. **factumst turpiter**: i. e. in concealing the birth of her son from Phidippus. Cf. 657.

625. **causa**, "excuse." Cf. 660–661.

626. **huic**: i. e. Myrrina. **nulla**: sc. *causa.*

628. **hoc**: i. e. the true reason why he declines to receive his wife. This vs. is said aside.

630. **minus . . . quo**: an inversion, for *quo minus*, which follows *reuereatur* as though the latter were a verb expressing hindrance or impediment.

631. **commeruit**: on *And.* 139. **tua**: sc. *uxor.*

633. **mutatio fit**, "a change is taking place," "things are changing." Pamphilus means that there is a shifting of the charge from Sostrata to Myrrina. The words are said aside and bear an ironical colouring. **ea**, "it is she (who)."

634. Said aside. **quam** = *quantum.*

636. **adfinitatem** : on 252.

637. **sin est ut** : on *Phorm.* 925, *Hec.* 501. The words of the vs. are a euphemism to avoid direct reference to divorce. Cf. *Ad.* 492. **ista sit** : See App.

638. **accipias puerum** : Donatus says, '*liberi patrem sequuntur,*' i. e. in cases of divorce. The mood is jussive. **sensit**, etc. : said aside.

642–3. A fine and delicate touch. Cf. 651–652.

643. **quid mulieris**, "what sort of a woman?" Cf. n. on *And.* Prol. 2. The form of the expression suggests contempt.

644. **moratam** : from *mōrātus,* adj. Cf. Cic. *Cat. Mai.* xviii. 63 *ut quaeque* (*ciuitas*) *morata est.*

645. **nosne hoc celatos**: sc. *esse*; "that we should have been kept in ignorance of this!" In the active voice *celo* takes two accusatives, one of the person, one of the thing ('conceal something from some one'). In the passive the acc. of the thing may be retained with *celo,* if it be a neut. pron.; otherwise the construction is *de* with the ablative.

648. **hoc** : i. e. the question of taking back his wife.

648–9. Said aside.

649. **alienus**, "of another man." Pamphilus realizes that it is the determination of Phidippus, in which Laches joins him, that the child shall not be 'exposed,' but shall be brought up by its mother, in case Pamphilus should be unwilling to receive and educate it. This consideration strengthens him in his resolution not to take her back.

650. **consultatio,** "room for deliberation." Cf. n. on *And.* 400 (*cautio*).

651–2. See on 642–643.

654. The peremptoriness of this command suggests the *patria potestas.*

657. **clam** : on 519.

659. **conuenturum** : on 178.

660. **mater . . . sua** : i. e. Myrrina.

663. **an quia non delincunt uiri**, "or is it because men have no failings (that you are thus unfair to your wife)?" An instance of the form of argument known as the *reductio ad absurdum.* See App.

665. With **remissa** and **redducta** understand *Philumena.* Note the double interrogative *-ne . . . -ne* where *-ne . . . an* might be expected. Cf. A. & G. 335. d. **opus sit uobis** = *uobis expediat,* or *utile sit uobis,* or *e re uestra sit.* Cf. 698.

667. **in manu**, etc. : on 493.

668. **quid . . . puero**, "what shall we do with the child?" *puero* is abl. See on *And.* 143, *Ad.* 611.

669. **suom** : sc. *puerum.*

670. **nostrum** : sc. *puerum.* **quem** : sc. *puerum.*

671. The words of Pamphilus are said aside, or to the audience, but Laches catches the last two; hence his question.

674. **ut . . . loquar** depends on *cogis.*

675. **lacrumarum**, "(of the cause) of your tears."

676. **quod sollicitere**, "on account of which you are disturbed." *quod* is an adv. acc. Cf. *Phorm.* 1052, 1053, and notes. Instances are numerous. Perhaps *quod* is an abl. sing. with original ending *-d*.

677. **causam** = πρόφασιν, i. e. "pretext."

681. **alteram** (sc. *causam*); explained by the *quia*-clause.

683. **huc**: i. e. *ad nuptias,* "to the estate of matrimony." **animum adiungas**: on *And.* 56. This final cl. expresses, not the purpose of 684, but the speaker's purpose in giving utterance to 684; "(just remember please) how long ago, etc."

684. **spatium . . . dedi**: on 374.

686. **tecum**: with *egi* as well as *oraui.* '*cum* like the Engl. *with* often describes in a quite general way the relation of two parties, even if it be an antagonistic one. Cf. *stomachari cum,* "to be angry with," *Eun.* 323.' Thus Sonnenschein on Plaut. *Rud.* 709. *orare cum* is common in Plautus. *quaeso cum* + abl. occurs in Aulus Gellius and Fronto in imitation of this *orare cum*; see Schmalz, *Latein. Gram.* d. § 140, in Mueller's *Handbuch*, II. p. 450. Cf. *nubere cum* (*Hec.* 534 and 538–539), and Shak., *Hamlet,* Act ii, Scene 4, line 22, 'marry with.'

688. See App.

690. **huic**: i. e. your wife, Philumena. See App. on 688.

693. **ad**, "in the direction of," "for the purpose of"; cf. *And.* 482.

694. **uiuas,** "enjoy life"; cf. n. on *Eun.* 1073–1074. **testem hanc**, "this witness here," i. e. Philumena.

695. **sensit**, "has discovered it."

696. **plane hic diuinat**, "clearly the man is right," more lit. "is a prophet." Phidippus, remembering what Myrrina had told him (536–539), and inclined by nature toward a charitable judgment where his own people are concerned, is only too glad to seize any pretext whereby he may fasten the blame upon Pamphilus.

698. **redduce**: on *And.* 680 (*face*). **opus sit**: sc. *redducta*; cf. n. on 665.

700. **post . . . uidero**, "trust me to attend to your mother afterward." See on *And.* 456.

702. **rebus**, "arguments." **concludit**, "hems in."

703. **promoueo**: on *And.* 711.

704. **tollet**: on *And.* 219. Here, as in 571 and 576, this verb, through an extension of its meaning, is used to refer to the bringing up of the child by a member of the family other than the father himself.

706. After 705 Pamphilus makes off as fast as he can go.

707. **apud sese** : on *And.* 408, *Phorm.* 204. **sine** : addressed to Phidippus; "don't trouble yourself," "never mind," as in *Phorm.* 238. It might be a sort of apostrophe addressed to the absent Pamphilus, as e. g. "let him alone," "leave him to his own devices."

709. **hoc** : i. e. the intimacy of Pamphilus with Bacchis.

710. **amarae**, "ill-natured," "resentful."

711. **narrauit**: cf. 536–540.

712. **hoc** : i. e. Pamphilus. Cf. 674.

713. **illi**: i. e. Myrrina. **uerum palamst**, "it's plainly true."

714. **abhorrere** : cf. *And.* 829.

718. **rem** : for the meaning see on *Heaut.* 55; Shak., *Hamlet,* Act iii, Scene 1, "could beauty, my lord, have better *commerce* than with honesty?"

719. **eho**: on *And.* 184. **puere**: on App. to *Eun.* 624–625.

720. **uerbis meis**, "in my name." Cf. Plaut. *Amph.* 967; Cic. *Att.* 16. 11. 8 *Atticae meis uerbis suauium des uolo,* 'kiss Attica for me.' See Palmer on *Amph.*, l. c.

722. **iam dudum dixi**: see 635–636.

724. **quod** refers to the idea expressed in 723.

725. This question shows that Phidippus does not care to be present at the interview between Laches and Bacchis.

ACT V. SCENE 1.

Bacchis appears in reply to Laches' summons, and Laches opens the interview with assurances of his friendly intentions. Bacchis declares her innocence of any intention to entice Pamphilus away from his wife, and explains the situation to the old man's satisfaction. As proof of her sincerity she agrees to enter the house of Phidippus and state the fact in the presence of Myrrina and her daughter, in order that the women of the family may be convinced. Bacchis makes evident her desire not only to clear herself of the charge of continuing her former *liaison* with Pamphilus, but also to do all in her power to be of service to the young man, who, she declares, has always deserved well of her.

727. **de nihilo**, "for nothing." **conuentam esse** (with *expeto*) is like the pf. pass. infin. with *uolo* in 546 and 590.

728. **nec me multum fallit**: impers., *multum* being adv.; "nor am I much deceived." The words are about equivalent to *nec dubito.* **quin . . . uelit**, "but that his real desire is as I suspect."

729. **hinc** = *ab hac.*

730. **plus** : note the antithesis with *minus* (729). Transl. "or lest I do anything to excess, which hereafter it would be better that I had not done."

732. **nil** : adverbial.

733. **iussi**: for the indic. cf. n. on *And.* 448 (*suscenset*).

734. **quoque etiam**: on 543. Cf. 762.

735. **quaesti**, "trade," "business," "occupation." For the form of the gen. see on *And.* 365. **mores**, "conduct."

737. **peccato**: an impers. abl. abs. Cf. Livy, 1. 36. 6 *auspicato*; see Lease's 'Livy,' Introd. § 38. i. It may however be a causal abl. = *ob peccatum*. Laches says that he has reached an age when he has no right to expect a blunder of his to be overlooked.

738. **magis cautius**: for this doubling of the comparative for the sake of emphasis, cf. *And.* 427, *Heaut.* 928, *Ad.* 222.

740. **inscitum**: sc. *me*. Transl. "that I should ignorantly inflict upon you, etc."

741. "I ought to feel very grateful to you, etc." Cf. Plaut. *Rud.* 516 *bonamst quod habeas gratiam merito mihi*. For *quod* cf. n. on 676. See App.

742. **qui . . . expurget**: a rel. cl. expressing a condition; "he would help me little who should seek to excuse himself (= *si quis se expurget*) *after* the wrong had been done." For the sentiment cf. *Ad.* 162–163.

743. **receptas**: lit. "receive habitually." Cf. *Ad.* 799 *quor recipis meum*, "why do you harbour my boy?"

745. **mane** shows that Bacchis has interrupted Laches a second time.

747. **aetatem**: on *Heaut.* 716, *Eun.* 734. See App.

748. **id** refers to 743 *meum receptas filium*. **socrus**: i. e. Myrrina.

749. **extinguere**: the exact word used by Myrrina was *exponetur* (400).

750. **alid** = *aliud*. **firmare fidem**: cf. 581 *firmasti fidem*, and n.

751. **id pollicerer**: cf. 754–755 *istuc ius iurandum polliceare*.

752. The acc. with infin. depends on the affirmation implied in what precedes. **ut**, "from the very time when." That this statement is not quite consistent with that in 157 is obvious. It may however be regarded as throwing light on 158–159, where it is suggested that Bacchis declined to receive Pamphilus' attentions with that intimacy which had previously characterized her friendship for him. **Pamphilum** may be the subject of *habuisse* (sc. *se*), if *me* is removed.

754. **eas**: monosyllabic. Cf. *Ad.* 598, *Phorm.* 562 *eámus* (dissyllabic). For the situation cf. *Ad.* 598 ff.

755. **exple animum eis**, "satisfy their minds." Cf. 785, 787, and *And.* 188.

756. **alia ex hoc quaestu**, "another of my calling." Cf. n. on 735.

757. **ut**, etc.: explanatory of *quod*. Cf. n. on 99.

759. **leuiorem**, "less exemplary (than he ought)." Understand *volo*.

760. **quod queam** (= *quantum queam*); "so far as I can." Cf. n. on *Heaut.* 416. Cf. also *Ad.* 423, 511, etc. **commodem**: cf. n. on *And.* 162.

762. **haec** (= *Myrrina et Philumena*) is the subject.

763. **quam**: the antecedent is *eadem* (764).

764. **utere**: fut. indic. For the thought cf. *Ad.* 250–251.

765. For the aposiopesis cf. *And.* 164. **reprimam me**: cf. *Heaut.* 199. **ne aegre**, etc. = *ne quicquam audias, quod aegre tibi sit.* Cf. *Eun.* 624. For the effect of this vs. cf. 729–730.

766–7. **amicus**, etc., "what sort of a friend I am, or of what I am capable (as such), rather than (what sort of) a foe (I am) endeavour to discover," lit. "make trial." With *inimicus* understand *qualis sim*, or else *quid possim*; the latter would mean "of what I am capable as a foe." Note the good word-order: *amicus* first, *inimicus* last. For *periclum* cf. *And.* 565. n.

ACT V. SCENE 2.

Phidippus returns with a nurse whom he has engaged to take care of the baby, and is informed by Laches that Bacchis has declared herself to be innocent of any attempt to entice Pamphilus away from his wife. At first Phidippus is inclined to be sceptical, but Bacchis offers to establish her innocence in any way satisfactory to Phidippus. The latter is reminded by Laches that all efforts to reconcile Pamphilus to his bride have failed, and that it may be well to see what Bacchis can do toward that end. Phidippus is persuaded, and joins Laches in urging Bacchis to make the suggested visit to Philumena and her mother.

767–9. **nil . . . facito**: these words are said to the nurse, whom Phidippus is bringing with him; see 726.

767–8. **nil . . . defieri**: cf. n. on *Eun.* 243.

769. **ebria**: not necessarily in a bad sense, but rather as in Plaut. *Capt.* 109 *unde saturitate saepe ego exii ebrius.* However, for *nutrices* as tipplers cf. *And.* 228–232, esp. 232. They were probably elderly (cf. the nurse in Shak., *Romeo and Juliet*), and in Plaut. elderly women are often *multibibae.* Cf. n. on *Ad.*, *Personae.*

770. **noster socer**, "our good father-in-law."

771. **persancte**, "very solemnly"; cf. n. on 61.

772. **istae**: contemptuous; "such creatures," referring to the class to which Bacchis belongs.

773. "I surrender to you my hand-maids; you have my permission to examine them, through whatever torture you please." The Attic law, like the Roman, admitted slaves as witnesses only under torture. Cf. *Ad.* 482–483.

774. **hic**: adv. Transl. "the matter at stake here is this."

775. **paenitet**: cf. n. on *Eun.* 1013.

776. **solam fecisse** depends on *famae.*

778. **reāpse** = *re* + *eāpse* (old form = *ipsā*); see Lex. **hanc**: i. e. Bacchis.

porro, "further." **experiamur**: explained by 786 that goes back to 754–755.

779. See App.

780. See App.

783. **adest**: sc. *Bacchis.* **quod satis sit**: subj. of characteristic; "she herself will do all that is requisite (for her justification)." Cf. B., *App.* § 371 (370, rev. ed.).

784. **an quia**, etc.: lit. "(is it for another reason) or is it because, etc.?" i. e. "is it then because, etc.?"

785. **illis** (i. e. Philumena and her mother) is sharply opposed to *meus.*

786. "I pray you, Bacchis, to keep the promise which you yourself made to me."

787. **exple**, etc.: cf. 755.

788. **meum conspectum**, "the sight of me." **hodie**: on *Phorm.* 1009.

790. **haec**: i. e. Philumena and Myrrina. **amicae**: in a good sense; cf. 791.

793. **pudet Philumenae**: on *Heaut.* 260 (*quoius*), *Phorm.* 392, *Ad.* 683. **ambae**: i. e. the two *ancillae.* Cf. 773.

794. **huic**: i. e. Bacchis. **euenire**, "happen."

795. **ut gratiam ineat**, etc., "to become popular, etc.," explains *quod.* Laches' idea is that he would be happy if, like Bacchis, he had an opportunity to gain favour with and be of service to others without cost to himself; thus his thought really is, *quid est quod mihi malim quam ut gratiam ineam sine meo dispendio et alteri prosim.* But the introduction of *huic*, in 794, led to the form of 795, in which *meo* might have been used in place of *suo*, and *ineam* and *prosim* instead of *ineat* and *prosit.* Cf. *Heaut.* 302–303, *Ad.* 914.

797. "She knows that there accrue to her from this both honour and a good name." See App.

798. **eius**: i. e. Philumena. **una opera**, "at the same time." Laches goes into his house.

ACT V. SCENE 3.

Parmeno returns from the Acropolis whither Pamphilus had sent him (see 431) on a bootless errand. He meets Bacchis as she comes out of the house of Phidippus. Bacchis requests Parmeno to bring Pamphilus to Philumena and to say to him that Myrrina has recognized as her daughter's the ring which Pamphilus once gave to her (Bacchis). Parmeno makes a grim allusion to the labour of walking, of which he has done enough for one day.

799. **meam operam**, "my trouble," "my labour." Parmeno seeks to give the impression that much time has elapsed since he left the stage at 443; cf. 800.

800. **desedi**, "I have sat idle."

801. **in arce**: see 431. n. On the value of topographical references see Knapp in *Class. Phil.* vol. ii. p. 13 ff.

802. **ineptus**, "like a simpleton." **illi**, "there"; on *And.* 637.

807. **adfine** = "connection by marriage," rather than "neighbour." The reference is to Phidippus. **huic**: i. e. Bacchis. **hic**: adv.

811. **etiam**: i. e. *uolo etiam dicas*, "I wish you to say still further." *etiam* is half-temporal, half-additory. See Kirk in *A. J. P.* vol. xviii. p. 40. It may be briefly rendered "yet more," or even by a simple "yes."

812. **gnatae**: genitive.

813. **tantumne est**, "is that all?"

814. **potestas** (sc. *cessare*); i. e. "opportunity" to rest. Parmeno plays on the meaning of *cessare.*

816. Bacchis, now left alone on the stage, soliloquizes on the train of events, the circumstance which led to her possession of the ring, and the fortunate discovery by Myrrina which must eventually reconcile Pamphilus to his wife, Philumena. The narrative which follows is one of the poet's best efforts. In fact, narrative is Terence's forte. Cf., e. g., *And.* 48 ff., 282 ff.; *Heaut.* 96 ff., 275 ff.; *Eun.* 232 ff., 507 ff., 578 ff., 615 ff.; *Phorm.* 35 ff., 80 ff., 859 ff.; *Hec.* 114 ff., 361 ff., 816 ff.; *Ad.* 26 ff., 617 ff., 859 ff.

818. **gnatum**: i. e. the infant son of Philumena and Pamphilus, whom Myrrina had intended to 'expose.' **ei**: i. e. Pamphilus. **qui** refers to *gnatum.* **harum**: i. e. Philumena and her mother. **ipsius**: Pamphilus had connived at the proposed 'exposure' of Philumena's child, not knowing that the latter was his own son.

819. **numquam**: with *posthac.*

820. **qua re**, etc.: i. e. *ea re de qua suspectus . . . fuit*, (*eum*) *exsolui.* She has freed Pamphilus from the suspicion of unfaithfulness. For the construction cf. 792.

821. **hic adeo . . . anulus**, "it was this very ring that." **fuit initium**: with dative. Cf. *And.* 458 *est huic rei caput*, and *Ad.* 568.

822. **nocte prima**, "in the early part of the night," "in the evening."

823. **sine comite**: persons of a certain rank and position seldom went out at night unless attended by one or more slaves carrying torches or candles. The fact that Pamphilus was alone on the occasion referred to is therefore worthy of remark.

824. **amabo**: cf. 70. See on *Heaut.* 404.

825. **obsecro**: added to *amabo* to make the entreaty more pressing.

826. **ille . . . simulare**, "he pretended to have his mind on other matters," i. e. he pretended not to hear me.

827. **nescio quid suspicarier**, "I began to suspect something." **coepi**

instare, etc., "I began to press him to tell me." Note the coördination of the historical infin. (*suspicarier*) with the pf. (hist.) indic. (*coepi*). On *And.* 203.

829. **illi**: dat. **luctat**: archaic (= *luctatur*).

830. **eum**: sc. *anulum.* **in . . . habente**, "while I had it just now on my finger."

831. **cognitio**, "discovery," ἀναγνώρισις.

832. **Philumenam**: emphatic; "that it was Philumena who was, etc." The infinitive construction depends on *cognitio.*

833. **propter me**, "through my instrumentality." Cf. *And.* 271.

836. **quaesti**, "gain"; see on 735. **ad malas partis**: cf. n. on *And.* 193 (*ad deteriorem partem*).

838. "His marriage was a stroke of ill-luck for me." **nuptiis**: abl. of cause. **euenit**: impers. **factum fateor**: sc. *id esse*; "I admit it."

839. **merito**: emphatic.

840. **quo** refers to Pamphilus. **eius**, "at his hands"; subjective gen.

ACT V. SCENE 4.

Pamphilus returns, accompanied by Parmeno, whose message he can hardly credit. The news is too good to be true. It is confirmed however by Bacchis, who exchanges compliments with Pamphilus and agrees with him to keep the real truth from Laches and Phidippus. This concealment of the main fact of the play from those who did not need to know it is regarded by Madame Dacier as evidence of the poet's genius. It is a touch of true delicacy.

841. **etiam**, "again." See Kirk in *A. J. P.* vol. xviii. p. 28. II. **ut** (after *uide*) here introduces a final cl.; "make sure that, etc." **certa . . . attuleris**: the emphasis lies in the adjectives, as if Ter. had written, *uide ut haec certa et clara sint, quae attulisti.* Cf. 152 *pium ac pudicum*, etc. Cf. also *And.* 466; *Eun.* 354, 828.

842. **conlicias**: See App. Transl. "lest you entice me into the enjoyment for a short time (only) of this (possibly) false delight."

843. **uisum est**: in answer to *uide* (841). **deus sum**: cf. n. on *And.* 961; *Heaut.* 693 *deorum uitam apti sumus.*

844. **ne aliud credam**, etc.: this construction illustrates the manner in which *atque* (*ac*) came to express comparison after *alius.* Ter. might have omitted the second *aliud* and written *nuntias.* Cf. the note of Paul Thomas on this passage.

845. **dixe**: See App.

846. **suom**: Philumena had worn her mother's ring. **ei**: i. e. Bacchis.

848. **uenustatis**, "of good luck"; this in games of chance (of which love was one) was regarded as the special gift of Venus. Cf. n. on *And.* 245 (*inuenustum*).

849. **te . . . qui donem**, "how shall I reward you?" See App.

850. **nihilo enim**, "with nothing of course." See App. For *enim* corroborative see on *And.* 91.

851. Cf. 873.

852. See 875. **reducem**: see *Phorm.* 625 (*praecipitem*), and n. on *And.* 683.

856. **o . . . Bacchis**: cf. n. on *And.* 282 (*o Mysis Mysis*).

857. **bene factum**: on *And.* 105. **uolup**: on *Phorm.* 610. **factis**, "by your deeds." **credam**: sc. *uerbis tuis* (i. e. *bene . . . est* just spoken).

858. **uenustatem**: in the more usual sense of "charm," "fascination." **obtines**: on *And.* 817.

859. **uoluptati**: predicative dat. (of service). **obitus**, "a chance meeting." **aduentus**, "a visit." The difference between *obitus* and *aduentus*, according to Donatus, is the difference between accident and intention.

861. There is confusion (fusion) of syntax here; the vs. = *ut unus omnium homo tu uiuas blandissimus* fused with *ut omnium te uiuat numquam quisquam blandior.* **blandior**: for the meaning cf. Hor. *Od.* 1. 12. 11, where Orpheus is described as *blandus auritas fidibus canoris ducere quercus.* For *blandior* as predicate cf. 566 *miseriorem uiuere.*

862. **hahahae** denotes satisfaction at what has been said. **tun mi istuc**: sc. *facis* or *dicis*; "can it be *you* who pay me this compliment?"

863–4. **nam**, etc.: i. e. for, though I never had seen her, etc., she seemed, etc. **quod nossem**, "so far as I knew," i. e. "so as to know her." Cf. *Ad.* 641 *quod sciam.*

864. **perliberalis**: on *And.* 123. Cf. also 164; *Eun.* 473, 682; *Phorm.* 815. Cf. in English such expressions as "she is very nice," "she is a thorough lady." The fundamental idea with the ancients was that of grace — grace of manner, as well as of mind — which was supposed to distinguish the free-born from the slave. **dic uerum** = "don't jest." **ita**, etc. = "I 'm telling the truth," "I 'm not joking."

865. **harum rerum**: i. e. of the violation of Philumena.

865–6. **neque . . . muttito**, "and it need not be even whispered"; another delicate touch in the handling of the plot.

866. **placet**: sc. *mihi.*

866–8. See the note introductory to this scene.

867. **hic**: adv. **fuerat par**: on 561.

869. "Nay, I will impart to you further something whereby you shall believe that this matter is easily kept secret." *etiam* is closely connected with *dabo*, as in *Phorm.* 877 (see note), and is additory, though the temporal idea is not wholly lost. See *A. J. P.* vol. xviii. pp. 29 and 40. **credas**: subj. in rel. cl. of purpose. See B., *App.* 371 (rev. ed. 370).

870. **iure iurando**: dative. See App. See also Engelbrecht, *Stud. Terent.*, p. 23.

871. **sibi**, "in her eyes." **purgatum**, "acquitted." Cf. 254.

872. **ex sententia**: on *Heaut.* 683.

873. **hodie**: on 788. For the thought cf. 851.

874. **est**: observe the change of mood. The second dependent question is less closely connected in feeling with *scire* than the first.

875. **quo pacto**: aposiopesis. Parmeno was going on to say *reducem in lucem feci*, but as he is quoting his master's words (see 852), he is easily anticipated by Pamphilus and interrupted before he finishes his sentence. Parmeno repeats his master's words with the object also of eliciting some explanation of their meaning.

877. Parmeno now has recourse to another dodge. He pretends to know the secret, thinking that Pamphilus may be induced in consequence to make some definite reference to it. But Pamphilus plays with him without enlightening him, and he never learns the whole truth. Thus the principle expressed in 866–868 is realized in his case also. **inprudens**, "without being aware of it."

878. "Would Parmeno carelessly let slip an opportunity to do that which is needful to be done?" See App. For the slave's reference to himself by his own name cf. *Ad.* 763. **usus sit**: on *Heaut.* 80.

879–80. **equidem**: Parmeno now turns and faces the spectators. **Cantor**: on *And.* 981.

APPENDIX TO NOTES ON THE HECYRA

34. This vs., if admitted into the text, must be taken parenthetically. It is rejected by Grautoff (*Turpil. com. reliq.*, Bonn, 1853, thes. 1).

134. **faxint**: Dz. and Thomas read *perdant.*

150–1. The inverted order is due to Fleck. (*N. Jahr.*, 1876, p. 535 f.). But the order as given in all the good MSS. seems not to require inversion. The *quin*-cl. depends grammatically on *eam ludibrio haberi*, which is treated as a phrase of hindrance; "that she should be held up as a laughing-stock, involving (as this would) my failure to return her in like manner as I had received her, is neither right for me nor good for the girl." Hence the *quin*-cl. comes in more readily in the MSS. order, after *eam . . . haberi*, which is virtually a cl. of hindrance.

163. Probably spurious, but accepted by Fleck.

167. It is better to take *hic* as adv. of time (= "hereupon," "then," as in *Eun.* 239, *Phorm.* 869), and *animus* of the MSS. as subject of *elapsus est* (169).

178. **conuenibat**: after Usener (*Rh. Mus.* 24, 112) and Engelbrecht (*Studia Terent.*, p. 57) for *conueniebat* of the MSS.

201. The repetition of *oderunt*, which Fleck. approves (see his text), does

not substantially affect the sense; it does assist the metre. The vs. is rejected by Bentley, Dz., Conradt (*Met. Comp. d. Ter.*, p. 49). If the vs. is an interpolation, it is an early one, for Donatus refers to it, or at least to a part of it.

218. Condemned by Dz. as irrelevant, and because of the use of the fut. tense where the pres. would seem more natural. But Umpf. and Fleck. rightly accept the vs. The fut. is sound. Their conduct is always prospective in the old man's fears. His standing thought is, 'as they shall *be* at home, so shall I *be* abroad.'

247. **etsi**: condemned also by Madvig (*Adv.* II. 19), and Fleck. Thus anacoluthon at *sed* (248) is avoided.

289. **hae**: thus MSS., and Fleck. who changes the MSS. order to that given in the text. Dz., after Umpf., Guyet and Bentley, reads *haec* and thus is able to keep the MSS. order. *haec*, as fem. pl. in Plaut. and Ter., is rather the rule than the exception. Tyrrell's *haec* in this vs. is an oversight, due to his use of Dz. See his text and footnote.

297. **illim**: thus also Dz. and Fleck. See Ritschl, *Opusc.* II. 459. A has *illi* with *c* added by a later hand.

307. The reading of the MSS. is retained by Paul Thomas: *non maxumas, quae maxumae sunt interdum irae, iniurias faciunt* = "the biggest quarrels do not presuppose the greatest wrongs." *Facere* = "faire croire à l'existence de . . ." says Thomas, and this accords with Donatus' note = *faciunt pro 'ostendunt.'* This should render the various emendations of this vs. unnecessary.

313. Dz. suggests *ita* (see his *Adn. Crit.*), but reads *ere*, which was introduced by Bentley to complete the octonarius.

317. **loquere**: thus also Dz. and Fleck. Cf. Engelbrecht, *Studia Terent.*, p. 84.

363. See Warren in *A. J. P.* vol. iii. p. 483 (Review of Hauler's '*Quaest.*, etc.,' 1882).

393–4. These vss. may be a mere gloss explaining 392 or 399. See Dz., *Adn. Crit.*

453. **nescio**: I have followed the MSS. and Fleck. (not Tyrrell) in giving this word to Pamphilus.

478. The text is that of Bothe's ed. of 1822, which is followed here also by Fleck., Dz., Tyrrell.

523. **uideo**: I have followed Dz. and Thomas in bracketing this word, for the metre's sake. It is not necessary to the sense; cf. *And.* 957, *Eun.* 455. Conradt (p. 179) deletes *atque* and scans as a trochaic octonarius; thus also Fleck.

608–9. Dz. and Paul Thomas reject 609 as generally unsatisfactory. See Dz.'s *Adn. Crit.* The vs. may well be a gloss on 608. Fleckeisen's comma at *flectere*, which is the reading of the text, permits awkward asyndeton of

the two clauses. A heavier stop would leave *flexerit* without a definite subject, although the meaning is clear. On the whole it has seemed better to follow Fleck. It is evident that Tyrrell also intended to place a comma at *flectere*. His full stop there (see his text) is an accidental copy of Dziatzko's pointing. The difficulty would be removed if we were to read *flectere et.*

620. **fabula**: see Dz., *Adn. Crit.* The nom. pl. of the MSS. is not impossible.

637. For *ista* added by Dz. see the *Adn. Crit.*

663. **an quia**: Fleck., Dz., and Tyrrell read *an qui* against the MSS. and without improvement to either sense or metre.

688. Rejected by Bentley, Fleck., Dz. So also 690.

741. Thus also Bentley, Dz., Fleck. But the reading of the MSS., which is also that of Umpf., is quite intelligible.

747. Dz. (followed by Fleck.) has made of this vs. a trochaic septenarius. The reading of the MSS. is against the metre. See footnote.

779. **falso**, though not in A, has good authority and helps the meaning of *crimini*. It is accepted by Fleck., who, with Dz., rejects *se uxor* on account of the metre. That *crimen* however does not require *falsum* to give it the meaning of "false accusation," "calumny," can be proved by examples. It would be better therefore to omit it and retain *se uxor*, which, though readily understood, appears in all MSS.

780. For Krauss' reading see *Rhein. Mus.* VIII. 544.

797. First suspected by Ad. Koch (*Exercit. crit. in priscos Poet. rom.*, p. 35. Bonn, 1851). Rejected by Dz., Fleck., and Thomas.

842. **conlicias**: thus also Umpf., Dz., and Fleck. for the difficult *conicias* of the MSS. But the latter finds support in *Heaut.* 292 *ne me in laetitiam frustra conicias.*

845. MSS. *dixisse* will not scan unless, with Fleck., we make the vs. an iambic octonarius.

849. Dz. following the MSS. has *quid donem? quid? quid?* But two accusatives (*te . . . quid*) with *donare* are unusual. Hence the alteration by Fleck., who is followed by Tyrrell in this vs., though not in 850. Thomas adheres to the MSS., and explains the construction as archaic.

850. **qui**: altered from *quid* by Fleck. to correspond with reading of 849. Thus also *nihilo*, for *nil* of most MSS.

870. **iure iurando**: MSS., but Fleck., after Umpf., alters to *iuri iurando.* Paul Thomas accepts *iure iurando*, calling it a dat. and citing Buecheler (*Declin. lat.* §§ 276–278, pp. 172–173). See Engelbrecht (*Studia Terent.*, p. 23).

878. Bentley assigned this vs. to Bacchis. I should prefer to give the vs. to Pamphilus (with A), as though it were a part of the young man's bantering reply to his slave.

ADELPHOE

DIDASCALIA

See notes on the *didascalia* to the *Andria.*

1. **Adelphoe** : the title, which refers to one or both of the two pairs of brothers, Micio and Demea, Aeschinus and Ctesipho, is taken from the Ἀδελφοί of Menander. The termination *-oe* is archaic, and represents the Gk. nom. pl. in -οι ; cf. Cic. *in Verr.* 4. 3. 5 *canephoroe* (= κανηφόροι). So *Menandru* = Μενάνδρου, below. See App.

1–2. **acta . . . Paulo**, "acted at the funeral games given in honour of Lucius Aemilius Paulus." **Aemelio** : an older form than *Aemilio.* It is the reading of the Bembine Codex (actually *Amelio*), and of the Vaticanus for *Hec.*, *Didasc.* 6. This Aemilius was the conqueror of Perseus at Pydna, in 168 B. C., and was for that reason surnamed Macedonicus. His death took place in 160 B. C., and this play was performed, probably for the first time, at the funeral. Cf. n. on *Hec.*, *Didasc.* 6.

2–3. **Quintus Fabius Maxumus** and **Publius Cornelius Africanus** were curule aediles when the play was brought out. Both were sons of Lucius Aemilius Paulus. The former had entered by adoption into the family of Q. Fabius Maximus Cunctator ; the latter into that of Publius Cornelius Scipio Africanus Maior — the great Scipio, who defeated Hannibal at Zama in 202 B. C. He was adopted by the great Scipio's son, and became known in history as Publius Cornelius Scipio Africanus Minor.

5. **Sarranis** : *Sarranus*, later also *Serranus* (*a*, *um*), is from *Sarra* (Hebrew *Zor*), the old Latin for Tyre, and seems to have been applied to a special kind of *tibiae pares.* **facta sexta**, "produced sixth in order." The Codex Bembinus alone regularly marks the succession of the plays. See Teuffel's *History of Roman Literature* (Warr's translation), § 109. 5. On the fact that Donatus assigns the second place to the *Adelphoe*, see John C. Watson in *T. A. P. A.* vol. xxxvi. p. 146, *fin.*

5–6. **Marcus Cornelius Cethegus** and **Lucius Anicius Gallus** were consuls for the year in which the first performance of the *Adelphoe* took place — 160 B. C.

PERIOCHA

See introductory n. on the *Per.* to the *Andria.*

2. **Aeschinum** : the elder son, as appears from vss. 47 and 462 of the play.

3. **Ctesiphonem**: Gk. names in *-φῶν, -φῶνος,* were declined by the Latin comic poets like nouns in *-o, -onis.*

4. **duro**: Demea is called *durus* by Micio in vs. 64 of the play. Cf. what Demea says of himself in 866, and what Cicero says of the brothers (*De Sen.* § 65), *quanta in altero diritas in altero comitas!*

5–6. **famam . . . transferebat**: both the asyndeton and the form of expression are copied from vs. 263.

6. **amorem**: i. e. the discredit of being engaged in an intrigue with the *citharistria.* Aeschinus was not enamoured of the music-girl, but carried her off on Ctesipho's account, and in this way diverted suspicion from his brother to himself. It is on the misunderstanding arising from this incident that the main interest of the plot hinges.

7. **fidicinam**: i. e. the same person as the *citharistria* in 3 and 12, and the *psaltria* in 388 and 405 of the play.

8. **pauperculam**: taken from 647.

9. **fidem dederat**: cf. 306 and 333–334. Cf. also *And.*, *Per.* 3.

10. **iurgare**, "expostulated."

11. **ueritas**: this would be *uerum* in good Latin. **ducit**: sc. *uxorem*; "marries."

12. **uitiatam**: used as a substantive, like *nuptam* in *Hec.*, *Per.* 5. Cf. *Eun.*, *Per.* 12; *Hec.*, *Per.* 11. **potĭtur**: for *ĭ* see on 871; for the constr. with the acc. see on *Phorm.* 830; for the fact see **996 f.**

PERSONAE

See n. on the *Personae* of the *Andria.*

Canthara: the name (from *cantharus*) suggests the bibulous habits of the *anus* as she appears in Plaut. and Ter. Cf. *Curc.* 76–77 *anus . . . multibiba atque merobibast.*

PROLOGUS

In vss. 1–14 a word is said in justification of the practice of *contaminatio.* See on *And.* Prol. 16; cf. *Heaut.* Prol. 17.

1. **postquam**: on *Phorm.* Prol. 1. **poëta**: on *And.* Prol. 1. **scripturam**: on *Hec.* Prol. 13, *Phorm.* Prol. 5.

2. **iniquis . . . et aduorsarios**: i. e. Terence's enemies, among whom were Luscius Lanuuinus and his party. See n. introductory to the Prol. of the *Andria.* **obseruari**, "was being (perpetually) criticized."

3. **rapere . . . partem**, "depreciate"; cf. *Eun.* 632. **quam**: i. e. *eam fabulam quam.* See App.

4. **indicio . . . erit**, "he will give evidence regarding himself," as in a court of law. For this pred. dat. cf. *Heaut.* 384; cf. also Lucr. 4. 1019 *in-*

dicioque sui facti persaepe fuere, where it is followed by the gen., a rare construction; see n. in Merrill's *Lucr.* l. c. **uos eritis iudices**: for the idea cf. *Heaut.* Prol. 12 and 25–26; *Eun.* Prol. 29.

5. **id factum**: the practice about to be described, of amalgamating parts of two plays to form one play; see on *And.* Prol. 16.

6. **Synapothnescontes** = Συναποθνῄσκοντες, "Comrades in death." (The iota in the antepenult of the Greek word is well attested. See Meisterhans, *Grammatik der attischen Inschriften*, 2nd ed. p. 141; and G. Meyer, *Griech. Gram.* p. 451). **Diphili**: a poet of the New Attic Comedy, contemporary with Philemon and Menander.

7. **eam**: a monosyllable by synizesis; or else two short syllables, according to the law governing an iambic sequence; see Introd. § 91. **Commorientis**: in predicative apposition. Both the Latin play and its original are lost.

8. **Graeca**: sc. *fabula*, i. e. the Συναποθνῄσκοντες of Diphilos.

9. **in prima fabula**, "in the beginning of the play," though not necessarily in the first scene. **eum**: on 7. **locum**, "scene."

10. **integrum**, "untouched." Cf. *Heaut.* Prol. 4. Plautus did not transfer that scene to his play. Scan *íntĕgr(um) ĕ(um) híc.* **hic**: i. e. Terence. Cf. 18.

11. **uerbum . . . expressum**, "translated word for word." The prologue mentions this as creditable to the poet. The expression, however, is not to be too closely pressed. It applies rather to the thought than to the words. Cf. Cic. *De Fin.* 1. 2.4 *cum idem fabellas Latinas ad uerbum e Graecis expressas non inuiti legant.* **extulit**, "wrought out"; not quite the same as *transtulit*, which refers to simple translation, as in *And.* Prol. 14.

12. **eam**: sc. *fabulam* (i. e. *Adelphos*). Cf. *Eun.* Prol. 32 *in Eunuchum suam.* **nouam**: i. e. not before seen on the stage. See n. in Dz.-Kauer. Cf. *Heaut.* Prol. 7, *Phorm.* Prol. 24, *Hec.* Prol. (1) 5.

12–3. **pernoscite . . . existumetis**: for the pleonasm cf. *Hec.* 261. See on *And.* Prol. 25.

13. **furtum**: cf. the censure in *Eun.* 23.

14. **reprensum**, "restored to notice," "retrieved." **neclegentia**, "by accident"; the scene referred to was simply passed over, unheeded, by Plautus in his translation.

15–8. **nam**: on *And.* 43. The connection of ideas is: Herewith all objections to the play are disposed of, "for as to what those ill-natured persons say, etc.," this, so far from being a reproach to the poet, is even a credit to him. **isti**: Luscius Lanuuinus and the rest of the poet's enemies and detractors. See on 2; cf. n. on 43. **homines nobilis**: according to Donatus, these were Scipio Africanus, C. Laelius Sapiens, Furius Philus; but these persons were mere youths at this time, to whom vs. 20 would hardly

be applicable. There is some probability therefore in the suggestion of Santra, the grammarian, that not they but others are meant, viz., Q. Fabius Labeo, M. Popilius, both poets and men of consular rank, and C. Sulpicius Gallus, consul in 166 B. C. and celebrated for his learning — *uiri quorum operam et in bello et in otio et in negotio populus est expertus* (see *Vit. Ter.* p. 3). Cf. n. on *Heaut.* Prol. 24.

16. See App. **una**: sc. *cum eo.*

18. **eam**: for *id*; it is attracted into the fem. by *laudem.* **hic**: on 10. **quom illis placet**, "that he pleases those persons"; see on *And.* 622–623, 771; *Phorm.* 967; *Hec.* 308–309, 483. This explicative use of *quom* corresponds with the substantive *quod*-cl. of the grammars. In general the indic. after *quom* (whether = "that," or "since," "because") is common in early Latin, esp. after *laudo, gratulor,* or any equivalent expression of feeling. It is not usual after the time of Cicero, and is found in Cic. only with *laudo, gratulor,* etc. Cf. Cic. *Fam.* 9. 14. 3 *gratulor tibi quom tantum uales apud,* etc. With the thought cf. Hor. *Epist.* 1. 20. 23 *me primis urbis belli placuisse domique.* On *quom* cf. Hale, "*Cum*-Constr." Part II. p. 80.

19. These men had been raised to posts of honour and responsibility through the votes of the people. **uobis uniuorsis**, "you all," i. e. the spectators. **populo**: i. e. the public in general. Cf. Donatus, '*uniuersos qui in cauea sunt dicit, populum qui etiam praeter theatrum, id est uniuersam urbem*' (Wessner, vol. ii. p. 11).

20–1. "Of whose services in war, in peace, in public business, each one (of you), according to his convenience has availed himself unreservedly," more lit. "without objection (from them)"; sc. *eorum.* For the meaning here given to *sine superbia* see Knapp in *Class. Rev.* vol. xxi. p. 45. The three nouns are undoubtedly intended to be a general compendium of the relations of life.

22. **dehinc**: monosyllable; see Introd. § 96. **argumentum**, "plot." With this vs. and the next cf. Plaut. Prol. *Trin.* 16–17 *sed de argumento ne expectetis fabulae: senes, qui huc uenient, i rem uobis aperient.* Usually, however, the explanations necessary to enable the spectators to follow intelligently a play of Plautus were given in the prologue. Cf. remarks introductory to Prol. of the *Andria,* and see *And.* Prol. 6.

23. **senes**: Micio and Demea, who in great measure unfold the plot in the first act. **ei**: see App. **aperient**: sc. *narrando,* i. e. by what they say, as opposed to what they do (*in agendo,* 24) on the stage.

24. **ostendent**: see App. **aequanimitas**: sc. *uostra*; "your good-will." Cf. *And.* Prol. 24, *Heaut.* Prol. 35, *Phorm.* Prol. 30. See App.

25. **augeāt**: the final syllables, *-āt, -ēt, -īt,* of words of three or more syllables, preserve their original long quantity in the comic poets (and sometimes also in the Augustan writers), when they receive the accent. See

Introd. § 91. Cf. Ritschl, *Proleg. in Trin.* 180 f., and C. F. W. Müller, *Plaut. Pros.* p. 60 f.

ACT I. SCENE 1.

The scene represents a public street (*uia*) in Athens. Two houses, but probably three doors (the traditional number handed on from the Greek tragedy; see the Dz.-Hauler ed. of the *Phorm.*, p. 36) face upon this street. The large door near the middle of the stage and the smaller one to the right (of the spectators) belong to the house of Micio. The door to the left belongs to the house of Sostrata, and corresponds in size to the door on the right. The street leads, on the left to the Piraeus, the harbour of Athens (but see Introd. p. 48. note 1.), on the right to the *forum* (market-place, ἀγορά). A narrow lane, *angiportum*, also on the right, leads back from the *uia* toward the country. There is a lane also on the left. In the middle of the stage is an altar (but cf. Introd. p. 48. note 2.). The scene remains the same throughout the play.

Micio enters the stage from his house, and calls as he comes out for Storax. Storax is a slave who had been sent the evening before to escort Aeschinus home from the house of a friend, where he had been supping. Aeschinus has been adopted by his uncle, Micio, and the latter is much concerned at the young man's prolonged absence from home — for the failure of Storax to appear when summoned is proof that Aeschinus has been out all night. Micio proceeds therefore to moralize on the situation. As he delivers his soliloquy he may be supposed to pace to and fro before the door of his house.

26. **Storax**, if Donatus (on 27) is correct, belonged to a class of slaves, known as *aduorsitores* (*aduersitores*, Wessner). One of the duties of these slaves was to accompany their young masters home after a banquet, if necessary with torches in their hands to light the way. See App.

27. **seruolorum**: on *And.* 83. **qui aduorsum iuerant**, "who had gone to escort him home." Though Don. is our authority for the term *aduorsitores*, yet the word is nowhere found in use. In the list of *dramatis personae* prefixed to the *Mostellaria* of Plautus, the words *Phaniscus aduorsitor* occur, but *aduorsitor* is nowhere found in the text of the play itself. For *aduorsum ire* (*uenire*) cf. Plaut. *Most.* 876, 880, 938, 947, and Lorenz on *Most.* 313.

28. **hoc uere dicunt**, "this is a true saying." With the sentiment of 28–39, regarding the care of children, cf. Plaut. *Mil.* 719–722, and Eur. *Med.* 1090–1111.

29. **cesses**, "loiter." **satius** = *melius*. Cf. 58.

30. **te**: on *Phorm.* 724. **dicit . . . cogitat**: the order suggests that she thinks more than she expresses. **in animo cogitat**: pleonasm; cf. n. on 500.

31. **propitii**, "loving"; opposed to *irata*, and used more often of deities than of human beings. Cf. *Phorm.* 636. n.

33. **animo obsequi**, "are indulging yourself." *animus* denotes the disposition in men to self-indulgence. Cf. Plaut. *Mil.* 677 *es, bibe, animo obsequere mecum atque onera te hilaritudine.* See App.

34. **sibi . . . male**, "while matters go ill with herself," i. e. because she is obliged to remain at home and alone. With the thought cf. Eur. *Med.* 244–247. See App.

35. **ĕgŏ quiă**: a proceleusmatic is not infrequently the first foot of an iambic senarius. Cf. 118, etc.; Introd. § 76.

36. **alserit**: from *algesco*; "may have caught cold," in the night air.

37. **ceciderit**: i. e. through intoxication, or in consequence of the darkness. In Plaut. *Mil.* 719–722 similar language is employed. Such fears were a stock subject of alarm.

38. **aliquid**: i. e. "some limb." **uah**: on *And.* 589. **quemquamne**, etc.: on *And.* 245. **in animo**: the abl., not the acc., is the reading of the best MSS., and is constructed here as with *locare*, or the like. Livy (34. 2. 4) has *statuere apud animum.*

40. **atque**: adversative; see on *And.* 225. **séd ĕx**: see Introd. § 91.

41. **dissimili studio**: predicative abl. of quality.

42. **clementem**: on *And.* 36.

43. **quod**: i. e. *id quod*, with reference to *uxorem numquam habui*, 44. **isti**: i. e. those whose views are opposed to mine.

44. **contra**: on *Phorm.* 521.

45–6. Note the change from the hist. infin. to the hist. pf. The infinitives are descriptive, while *duxit* expresses merely a single act or incident. **parce ac duriter**: on *And.* 74.

47. **inde** = *ex eis.* **hunc**: i. e. Aeschinus.

48. **eduxi**: this verb, in the sense of "to bring up," "educate," is more common in Plaut. and Ter. than *educare* which Ter. employs only in *Phorm.* 943. Cf. n. on *And.* 274, *Eun.* 117. **pro meo**: with *habui* as well as *amaui.* Cf. *Hec.* 279.

49. **in eo**, "therein." *eo* is neut., like *id* which follows. See on *And.* 306. Cf. Donatus, 'in eo *quasi in ea re*, etc.' (vol. ii. p. 18, Wessner). If *eo* is masc., then *id* is neut. because attracted by the predicate, *solum carum*; cf. n. on Prol. 18 (*eam*).

50. **contra**, "in return." See on *Phorm.* 521. The construction = *ille ut me item* (*carum*) *contra habeat.* **facio sedulo**, "I do all I can," "I make every effort."

51. **do**: sc. *argentum.* Cf. 118. **praetermitto**: sc. *delicta* (Don.).

52. **pro meo iure**, "by my orders"; an allusion to the *patria potestas.* Cf. *Hec.* 243. n. **agere**: sc. *eum.* **clanculum**: a diminutive from *clam*,

which in early Latin is constructed with the acc. on the analogy of *celare.* Cf. *Hec.* 396. n.; Plaut. *Merc.* 545 *emptast amica clam uxorem et clam filium.* Hence in the comic poets *clam me, clam te,* etc., are properly regarded as presenting the acc., not the abl., of the pron. In classical Latin *clam* (as prep.) takes the abl. Cf. Lucretius, I. 476; Caes. *B. C.* ii. 32. 8 *clam uobis.*

53. **fert**, "prompts," "suggests." Cf. n. on *And.* 832.

54. Micio is sadly in error. His son has overreached and deceived him. Cf. 629–630.

55. **nam**: elliptical and causal; "(and I am right in doing so) for." See on *And.* 43. **insuerit**, "has made it his practice."

55–6. **aut audebit**: sc. *fallere.* See App. on 56.

57. **liberalitate**, "through their sense of honour," "by an appeal to their gentlemanly instincts"; not "through liberal treatment" (= *bonitate*), on the part of the parent, as Donatus understands it. Cf. *And.* 38, and *Ad.* 684, 828, 449. **liberos**: free-born children as opposed to *serui.* Note the assonance in this vs. and cf. n. on *And.* 96, 218.

59. **conueniunt**: cf. *Hec.* 659, 178. The impers. construction might have been employed here also, but for *placent.* In prose we might have looked for *de his mihi cum fratre non conuenit.*

61. **nobis**: ethical dative.

63. **uestitu**: dat.; see on *Heaut.* 357. **nimio**: in agreement with *uestitu.*

63–4. **nimium . . . nimium**, etc.: note the play on this word; "'you are awfully foolish.' (Well) he is *awfully* hard."

64. **durus**: see n. on *Per.* 4. **-que et**: on *And.* 676. Ter. is fond of polysyndeton; cf. 301.

66. **qui . . . credat**, "since he believes," "in assuming."

68. **sic**: with reference to the following verse.

69. **malo**, "by punishment." See on *And.* 143 and 431.

70. **id**: as Don. says, understand *quod facit.* **tantisper**: with *dum*; see on *Heaut.* 106.

71. **fore clam**, "that it will escape notice." *clam* here is virtually an adj. = "secret." Cf. 624 *ac fieret palam,* and n. **ad ingenium redit**: cf. *Hec.* 113. n.; *Phorm.* 802.

72. **ex animo**, "from the heart," "sincerely."

73. **par referre**, "to return like for like"; more fully given in *Eun.* 445.

74. **patrium**, "becoming to a father." *paternum* would signify "worthy of (one's descent from) a (certain) father." Cf. n. on 450.

75. **alieno metu**, "from fear of another." The adj. serves the purpose of an obj. genitive, *alterius, aliorum.* The thought is similar to that in 58.

76. **hoc**: abl. of degree of difference. **interest**, "differ"; see on *Eun.* 233. **nequit**: sc. *facere.*

77. **nescire**: sc. *se.* Cf. 125. Each brother is sure he is right. Cf. 124.

The play proves each to be wrong. The theme of the play is, 'how to bring up a son.' The answer is *ne quid nimis*, *μηδὲν ἀγάν*. See on *And.* 61.

78. **ipsus** : on *And.* 360. Here, however, it is before an initial consonant. **agebam**, "I was speaking."

79. **nescio quid** : on *And.* 340. **tristem** : sc. *eum.* Transl. "out of sorts." **credo** : on *And.* 313.

80–1. **saluom . . . gaudemus**: on *Eun.* 976. Micio gives the greeting in the name of his whole house. Demea's abode is in the country. See 45.

ACT I. SCENE 2.

Demea, who has learned that Aeschinus has forcibly carried off the music-girl from the house of her master, comes in passionate haste to Micio to inform him of the fact, and to reproach him for his excessive leniency and indifferent example. Micio gets the better of the dispute, but gives expression to his real anxiety after his brother has left him.

81. **ehem** : on *And.* 417. **opportune** : sc. *ades.*. See on *And.* 345. In his displeasure, and contrary to the usual custom on such occasions, Demea allows the greeting of his brother to pass unnoticed. Cf. 720, *And.* 533, Plaut. *Bacch.* 245. **te ipsum quaerito**, "you are the very person I am trying to find." The frequentative has an intensive force. Cf. 321, 363, *And.* 75, *Eun.* 523.

82–3. **rogas**, etc., "do you ask me, seeing that we have an Aeschinus (for a son), why I am sad?" See App.

83. **dixin hoc fore** : on *And.* 17, *Hec.* 497. Micio says this aside, or to the audience. Cf. 79–80 *credo . . . iurgabit.*

84. **fecerit**: for the subj. cf. 261, 374; n. on 396 and on *And.* 191, 282. **pudet**: the subject is *quicquam.* Cf. n. on *And.* 481.

85. **metuit**: it is better to supply *is* as the subject than *qui* understood from *quem*, for Latin (and even more so Greek) is loath to use a second relative pronoun in such cases, where the second relative would have a form different from that of the first.

86. **nam** : elliptical and corroborative; "(and there is renewed evidence of this) for." See on *And.* 43. **antehac** : on *And.* 187.

87. **modo quid designauit**, "what has he just now been guilty of?" Cf. Donatus, '*apud ueteres hoc uerbum* (*designauit*) *duas res significabat: etenim praue et recte facta designata dicebantur.*' Demea purposely employs ambiguous language in order that when he subsequently states the exact truth he may make a deeper impression. But see App.

89. **familiam** : on *Heaut.* 751.

90. **mulcauit** : i. e. either through his slaves, or with his own hand, probably the former. Cf. n. on 172 (*em, serua*). **usque ad mortem** : cf. *And.* 199, Plaut. *Mil.* 163 *ni usque ad mortem male mulcassitis.*

91. **omnes** : i. e. the citizens.

92. **hoc** : neut. acc. of the pronoun ; or else archaic for *huc* (with *aduenienti*). For the latter see Engelbrecht, *Stud. Terent.*, p. 70. 5. **quot** : see on *Phorm.* 159, *And.* 248.

93. **in ore est** : the subject is either *Aeschinus*, or *hoc* understood from what precedes. The former is supported by *Heaut.* 572, and Cic. *Lael.* 1. 2 *qui tum fere omnibus erat in ore.*

94. **conferendum** : sc. *cum eo.* This father too is deceived; cf. n. on 54. **fratrem** : i. e. Ctesipho, whom Demea believes to be without a flaw in his character, since he is the result, as it were, of a 'system' of training elaborated by Demea himself. Cf. George Meredith's 'Richard Feveral,' who also was the victim of a 'system,' and disappointed his father's expectations.

95. **rei** : on *And.* 288, *Hec.* 224.

96. **nullum . . . factum** : Ter. is fond of such brief sentences with omission of the verb *sum.* Cf. *And.* 126, 138 ; *Phorm.* 104, 133 ; *Ad.* 121, 264, 792. **huius** : i. e. Ctesipho ; "no like deed attaches to him," "he was never guilty of such a deed." Understand *est.* But *huius* may be neut. and governed by *simile* ; "no deed similar to this (act of Aeschinus was evér committed by Ctesipho)." For the gen. with *similis*, as more regular than the dat. in Plaut. and Ter., see Ritschl (*Opusc.* II. 570, 579). **illi**, "to his discredit." **tu . . . sinis** explains *tibi dico*, and has the force of "for you are to blame."

97. **tú ĭllum** : on *And.* 191 (*quī amant*).

98. **numquam** : on *And.* 178.

100. **quorsum istuc**, "what do you mean by that remark?" See on *And.* 361.

101. **flagitium**: a very strong word; "burning shame," "dreadful crime." Cf. *Eun.* 1013.

103. **fecimus** : for the pl. see G. 285. 3. Note 1. ; cf. n. on *Hec.* 512. For the sentiment cf. Juvenal, viii. 163 f.

104. **siit** : the pf. *sii* (from *sino*) is sustained by the Latin grammarian Diomedes (I. p. 374, Keil), who refers to this passage and to one in Varro.

106. **esset . . . faceremus**, "if there had been a source, etc., we should have done it." The action may be imagined as continued or repeated in the past. Cf. n. on 178. **unde id fieret**, "whence this might have become possible" ; a pure potential subj., as in 122, where see note.

107. **homo**, "a true man," "a man of sense"; on 579 ; cf. 734, 736, 934.

109. **ubi . . . foras**, "when, after long waiting, he had tumbled you out of doors (for burial)." Cf. 874, *Hec.* 596, Plaut. *Most.* 440–443. The obscurity of the passage is intentional on account of its unpleasant suggestion, viz., the desire of a son for the death of his father. *expectatum* = "waited for," merely. *eiecisset* denotes haste and indifference ; cf. Hor. *Sat.* 1. 8.

8–9. *extulisset* would have been the correct word for a decent funeral. **foras** : on *And.* 580.

110. **alieniore**, "more unsuitable." Cf. 53. **faceret** : on *And.* 798 (*uiueret*). Cf. A. & G. 535. c.; G. 644. 3. *a.*; H. 570. 1. **tamen** : on *And.* 94.

111. **pro** : on *And.* 237. **tu homo** : with sarcastic reference to 107. See on *And.* 778; cf. *Heaut.* 1003. **mĕ ăd** : note the hiatus and mē shortened, not elided, before a short initial vowel.

112. Demea does not accept the philosophy of 53 and 101 ff.

113. **ne me optundas** : probably a cl. of purpose, not a prohibition. See on *And.* 348; cf. *Heaut.* 879, *Phorm.* 515.

116. **illi**, "therein"; on *And.* 637. It might be a dat. of the pronoun.

117. **de meo**, "out of my substance," "at my expense." Understand *facit.* Cf. n. on 940 *de te largitor.*

118. **dŭm ĕrit commodum**, "so long as it suits me." Note the hiatus; *dum* does not suffer elision. Cf. n. on 111.

119. **erit** : Donatus (Wessner, vol. ii. p. 30) says, *non 'argentum' scilicet sed 'commodum dare' subaudiendum est.* **excludetur** : i. e. *a muliere.* Cf. *Eun.* 49, 159.

120. **discĭdit uestem** : an inference; the fact is not mentioned in 88–91. Cf. n. on 559.

122. **est unde haec fiant** : this passage is quoted by Prof. W. G. Hale (*Cum*-Constructions, Part II. p. 107) as an instance of the pure potential, which, he says, has an occasional use in hypotaxis, in qualitative clauses expressing capacity, though in parataxis it has nearly died out. Cf. n. on 106.

123. **cedo** : on *And.* 150.

124. **ostendam** : i. e. in the presence of the *arbiter.* See on 77.

125. **sciunt** : i. e. who know how to be fathers. Cf. 77.

126. **consiliis**, "in thought." The pl. pictures the unremitting nature of Micio's thought for Aeschinus.

127. **quicquam** : sc. *agis.* **si pergis, abiero**, "if you are going on like this, I shall be off." See on *And.* 456 (*uidero*).

128. **sicine agis** : on *Eun.* 99.

129. **curae est mihi** : the subject is *ea res* suggested by *eadem re* (128).

130–1. **alterum . . . alterum** : cf. n. on *Phorm.* 332 (*in illis*).

131–2. **curare . . . reposcere** : the omission of *te* (subject acc.) softens the reproach by giving it a general application.

132. **ah, Micio** = you don't mean that, Micio.

133. **mihi**, etc. = yes, I do. **quid istic**, "very well then"; see on *And.* 572.

134. Said in a petulant tone; "let him squander, waste, be wasted (i. e.

be ruined); it's no concern of mine." **pereat** is passive to *perdat*. Note the alliteration, and cf. n. on *And.* 96. Cf. also *Heaut.* 465.

135. For the aposiopesis cf. *And.* 164. **rursum**, etc. offsets *ah, Micio* (132); "are you angry again, Demea?" = you don't mean that, Demea: you are only angry.

136. **an non credis** matches *mihi sic uidetur* (133); "do you not then believe me?" = yes, I do mean that.

137. **alienus**, "a stranger." **obsto**: sc. *Aeschini factis.* **em**: on *And.* 416.

139. **quom . . . est**, "that (because) he (Ctesipho) is." See on 18 (*quom*, etc.). **iste tuos**: in allusion to *is meus est factus* (115). **sentiet**, "will appreciate."

140. **posterius**: Demea is about to add words to the effect, 'in how much better case his sober-minded brother is,' when he breaks off.

141. Demea departs, to attend to other matters for which he came to town. Micio may now speak his mind freely. **nec nil**, etc., "neither wholly without foundation, nor yet altogether true are the things he says." Cf. n. on *Eun.* 641 (*haud nil est*).

142. **nil**: adverbial acc.; "in no wise," "in no respect"; sometimes put with verbs, rarely with adjectives, in place of *non*, for the sake of emphasis. Cf. 273 *nil auxiliarier*, and n. on 79. **haec**: the scrapes and tricks of Aeschinus, of which Demea has just been complaining.

143. **homo**: i. e. Demea. Cf. n. on 407.

144. **quom** goes with each of the three verbs; "even when (though) I try to appease him, though I withstand him vigorously (as I did just now) and try to frighten him (from his position)." Note the conative force of the present tense. *quom* is concessive as well as temporal. See Roby 1731. For the indic. see A. & G. 549. Note 3.; G. 580. Note 1.; H. 599. 1.

145. **tamen . . . patitur**, "yet he hardly bears things (trouble) as a man should"; hence were I to help him along in his rage, there would be trouble indeed. **augeam**: sc. *eius iracundiam.*

146. **etiam**: intensive. See Kirk in *A. J. P.* vol. xviii. p. 32. vi.

147. **cum illo**, "as much as he." **etsi**, "and yet," here introduces a sentence that is coördinate with the preceding. Thus also *tametsi, quamquam, quasi, si, nisi,* often in the colloquial speech of the comic poets. Cf. n. on 153 (*nisi*).

150. **omnium**: sc. *meretricum.*

151. See 288 ff.

152. **deferuisse**, "had cooled down." *de* in composition often conveys the idea of completion, cessation. Cf. the similar use of ἀπό. See on 184 (*debacchatus*), 519 (*defetigarit*).

153. **de integro**: on *And.* 688 (*integrascit*). **nisi**, "yet," "but." See on 147 (*etsi*). Cf. *And.* 664. Cf. also *Ad.* 545, 785, *Eun.* 548.

154. **hominem** = *eum*; often thus in Plaut. and Ter. **apud forum**: on *And.* 302. Micio now leaves the stage to go to the forum, the customary meeting-place of the citizens, where he hopes to find Aeschinus and to extract the truth from him in person.

ACT II. SCENE 1.

Aeschinus has forcibly carried off the music-girl from Sannio's house, and brings her now to his own home, where he places her in his brother's hands. He is followed by Sannio, between whom and Aeschinus a dispute ensues, resulting in the entire discomfiture of the slave-dealer.

This is the scene taken from the Συναποθνήσκοντες of Diphilos. Cf. Prol. 6–11. On this question see the Dz.-Kauer ed. of the *Adelphoe*, pp. 10 ff.

155. Aeschinus is accompanied not only by Bacchis, but by Parmeno and perhaps Storax. Parmeno is evidently one of the *seruoli* mentioned in vs. 27, who are now returning home with their master. Sannio calls aloud as he enters the stage immediately behind the rest. **obsecro**, **populares**, etc.: similar to the appeal of Trachalio in Plaut. *Rud.* 615 ff. Such appeals to the citizens were made by persons seeking protection from acts of open violence. For *populares* see on *Phorm.* 35.

156. **nunciam**: on *And.* 171. **ilico**: on *And.* 514. **hic**: i. e. before the door of Micio's house. This vs. and the next are said, by way of encouragement, to the music-girl, who casts fearful glances at the leno, and is generally disturbed by the whole proceeding.

158. **istam**: sc. *tangam*.

159. **non . . . uapulet**, "he will not under any circumstances take the chance of a second thrashing." **hodie umquam**: on *Phorm.* 1009 (*hodie*); cf. n. on 551. **iterum**: the first beating took place at Sannio's own house, when Aeschinus abducted the music-girl; see 89 f.

160. **ne . . . dicas**: to be taken with *leno ego sum*, rather than *audi*; but the proposition on which the clause logically depends is understood — e. g. 'I wish to inform you,' or the like. Sannio is anticipating the trial of his case in court, where he expects to establish the strict integrity of his "character."

161. **leno**, "slave-merchant" — a word that for Aeschinus at least includes all that is bad; hence he interrupts with *scio*, "no doubt." But Sannio's only point is that, though a slave-dealer, he is an honest one, a fact that would secure him a fair hearing in the courts. **at ita**, etc., "but yet I am one of as strict integrity as any man has anywhere been (found to be)." **fide optuma**: abl. of quality. **fidē**: see Introd. § 91. **quisquam**: used because the sentence is virtually negative; "no man has anywhere been (found to be) of stricter integrity (than I)."

162. **tu quod**, etc. : on *And.* 395.

163. **huius** : monosyllable, and said δεικτικῶς (with a gesture). The genitive denotes indef. value = "that much." **faciam** : fut. indic. **ius persequar** : i. e. in a court of law. Cf. n. on *And.* 815.

164. **re** : on *And.* 824.

165. **nollem factum** : sc. *esse* ; "I would it had not happened." The impf. tense implies that the speaker would mend matters if he could, but that he cannot. So *Phorm.* 796 *nollem datum* (see note).

166. **quom . . . sim** : on *Phorm.* 23. Transl. "(and this you will do) although I have been treated (meantime) in shameful fashion." For a different explanation of this passage see Knapp in *Class. Rev.* vol. xxi. p. 45.

167. **abi prae** : Aeschinus makes no answer to Sannio, but gives orders to one of his *seruoli* to open the door of the house. *prae* is adv. and postpositive, with verbs of going, in Plaut. and Ter. Cf. *And.* 171, *Eun.* 499, 908. **hoc** : i. e. Sannio's recent protestations. **nili** : for the case cf. n. on *huius* (163).

168. Aeschinus ignores Sannio's question and directs the girl to enter the house. Sannio plants himself before the door for the purpose of blocking the way. This renders it necessary for Aeschinus to resort to extreme measures. **enim** : on *Phorm.* 983 and *And.* 91. **illuc** : i. e. in the direction of the spot where Sannio is standing.

169. **nimium**, "too far." **istuc**, "that way," i. e. in the direction of the place where you now stand. **propter hunc**, "close by this fellow," i. e. by Sannio. **em** : on *And.* 416.

170. **quoquam**, "in any direction." **demoueas** : for the subj. see A. & G. 450 and 565. Note 1. ; H. 565. 4. ; G. 271. 2 (first example).

171. Cf. the situation in Plaut. *Rud.* 731 f.

172. **istuc ergo ipsum**, "that very thing," which you suggest. *ergo* lends emphasis. **experiri** : sc. *eum* (i. e. Parmeno). **em, serua**, "there, take that" ; addressed to Sannio at the instant when Parmeno, in obedience to a sign from his master, has given the slave-dealer a stout blow on the cheek.

173. **geminabit**, "he shall repeat it," i. e. the blow. Parmeno mistakes this for an order and strikes again.

174. **in istam partem**, "in that direction," in which you have already erred (*istam*), i. e. in the direction of excess.

175. **i nunciam** : said to the girl, who, released from the leno's grasp and accompanied, perhaps, by Parmeno, hurries into the house. **regnum**, "absolute power," "the rights of a monarch." Cf. n. on *Phorm.* 405 ; Sall. *Iug.* 31 *impune quaelibet facere, id est regem esse.* **hic** : i. e. in Athens, where, as Donatus says, it was a crime to wish to be a king (τύραννος).

176. **ornatus esses**, "you would have been decked out"; ironical. Cf.

n. on 166. Cf. also *Heaut.* 950 ; Plaut. *Capt.* 997 *incedit huc ornatus haud ex suis uirtutibus.*

177. **rei**, "business."

178. **ferres infortunium**, "you would (now) come badly off," "you would be smarting (this very moment)." Cf. *And.* 610 ; n. on *Phorm.* 1028.

179. **qui**, "how" : on *And.* 53. **magis** : i. e. *quam mihi licet tui quicquam tangere.* **meam** : sc. *ancillam* ; "my property."

180. **conuicium**, "abuse," "a row." The reference is to the charge of misconduct implied in 178–179. Aeschinus cannot answer Sannio's questions ; hence he resorts to threats of violence.

181–2. **intro abripiere . . . operiere loris**, "you shall be carried off into the house and there you shall be covered with thongs till you are half dead." **loris liber** : only slaves could legally be whipped. **sic erit** : on *Heaut.* 1014. Cf. *Phorm.* 801.

183. **o hóminem** : on *And.* 769. **inpurum** : a very strong word ; "infamous." Cf. 281, 360, *Phorm.* 83. **libertatem** : Athenian citizens made boast of their equality before the law.

184. **debacchatus** : on 152. Transl. "if you have quite raved your fill now," i. e. "have ceased raving." **si uis** : usually contracted into *sis.* See on *Heaut.* 369.

185. **autem** : an emphatic particle, esp. with pronouns, and often in lively questions. Cf. n. on *Heaut.* 251. See *Ad.* 934, 940, 950.

187. **aequi modo aliquid** : sc. *dicas* ; "provided you say something fair." **uah** : on *And.* 589.

189. **periurus** : contrast *fide optima* (161).

190. **nam** : elliptical and corroborative ; "(not yet) for." See on *And.* 43. **etiam** : temporal. **illuc . . . coepisti** refers to 186. **quo** is not for *unde*, but = "whither," "to the place where," as in *Hec.* 194 (see note).

191. **minis uiginti** : about $375. Cf. n. on *Phorm.* 410. **quae . . . male** : the opposite of *quae res bene uortat.* See App.

193. **namque** : elliptical and causal ; "(I asked you the question) for." See on *And.* 43.

194. **ego . . . manu**, "I formally maintain that she is freeborn," more lit. "through an action for freedom I claim her (as free) by (the laying on of) my hand." *adserere manu* is a legal phrase signifying to assert the freedom of any one by the symbolical imposition of hands. *causa liberalis* was an action at law to recover liberty, ἀφαίρεσις εἰς ἐλευθερίαν. If it should be proved in court that the girl was a free-born citizen, the leno would be compelled not only to release her, but to pay a considerable fine besides. It is probable that in the play of Diphilos she turned out to be an Athenian citizen. Otherwise Aeschinus would hardly have dared to treat Sannio so roughly ; see 198–199. But Terence leaves us in the dark on this point,

for he never again alludes to the matter. The discrepancy may be accounted for as due to *contaminatio*, which would lead to the neglect of many questions of detail. Cf. n. on 198. With *manu* cf. *mancipium* and Fay on Plaut. *Most.* 1091.

195. **uide utrum uis**, "consider which you prefer." Note the indicative and see on *And.* 45 (*quid est*). **meditari**, "con over," i. e. by way of preparation for pleading in court. Cf. n. on *And.* 406.

196. **dum** : on *Phorm.* 982 (Strictly, etc.). **pro** : on *And.* 237.

197. **miror qui** : i. e. *miror eos qui.*

198. **domo me eripuit** : a fact not mentioned before, and (if the words are to be taken literally) quite foreign to Aeschinus' best interests. But the words need not be taken literally. Aeschinus certainly carried off the girl by force, and this was tantamount to carrying off Sannio, who was bound to protect his property. Cf. n. on 194. We see here, however, a minor inconsistency due perhaps to *contaminatio.* See n. introductory to Act ii. Scene 3.

199. **plus . . . infregit**, "he has inflicted five hundred blows and more," or "more than five hundred blows."

200. **tantidem emptam** = *tantidem quanti empta est*; "at cost price," i. e. for twenty minae; see 191. **tradier** : sc. *mulierem.* See on *And.* 203 (*deludier*).

201. **promeruit** : on *And.* 139. This entire vs. is ironical.

202. **cupio**, "I am willing," "I am ready." **modo ărgentum** : on 40. **sed . . . hariolor**, "but I prophesy you this," "but this is truth that I am telling you"; see on *Phorm.* 492, and Knapp in *Class. Rev.* vol. xxi. pp. 46–47. *hoc* is explained by what follows.

203. **dare** : for the tense see on *Phorm.* 532 and *And.* 379.

204. Donatus calls attention to the perplexities of the situation. If Sannio agrees to a fixed price for the slave-girl he will thereby invalidate his suit for damages, for the suit must be based on the fact of her having been wrested from him by violence. In the event of such an agreement, therefore, Aeschinus would produce witnesses to testify to the compact of sale, but would take his time about the payment of the purchase money. **somnium** : on *Phorm.* 874. **mox**; **cras redi** : the words of Aeschinus, as Sannio anticipates them. Cf. 233 f. Cf. also Plaut. *Most.* 579 *redito huc circiter meridiem*, 654 *petito cras.*

206. **res**, "the truth," "the fact." **quaestum** : i. e. of a slave-merchant; cf. n. on *And.* 79. **occeperis** : see App.

207. **accipiunda et mussitanda est**, "must be borne in silence." For the derivation of the second verb cf. n. in the Dz.–Kauer ed. of the *Adelphoe.*

208. **frustra . . . puto**, "it is vain for the like of me to make these calculations." For *puto* cf. 796, *Eun.* 632 ; n. on *Phorm.* 718.

ACT II. SCENE 2.

Aeschinus has informed his slave Syrus of the state of the case, and the latter promises to coax Sannio into giving up the music-girl at cost price. Syrus takes advantage of certain complications in Sannio's affairs, which will not brook delay.

209. As Syrus enters the stage from Micio's house he turns and speaks to Aeschinus within. **tace**: in a tone of assurance; "no need to say more." **ipsum**: i. e. Sannio. **accipiat . . . faxo**: the form *faxo* is constructed with the subj. in Ter., only when the verb precedes it. Cf. 847. See on *And.* 854 (and 753), *Eun.* 285, *Phorm.* 308. **bene**: with *esse actum* (210).

210. **quod . . . audio**, "the fact that I hear"; in apposition with *istuc*. Cf. 305. See on *Phorm.* 168.

210–1. **te audio nescio quid concertasse cum ero**, "I hear that you have had something of a set-to with my master." *nescio quid* generalizes and therefore weakens. See on *And.* 340.

212. **certationem comparatam**: an expression borrowed from the language of the arena. Transl. "I never saw a contest more unfairly matched."

213. **usque**, "quite."

214. **tua culpa**: abl., as appears from *Eun.* 980, *Hec.* 228. **quid facerem**: deliberative; "what was I to do?" **adulescenti morem gestum oportuit**, "you ought to have humoured the young man." See on *And.* 641, *Hec.* 599, *Eun.* 188. Cf. *Ad.* 218, 431, 708. For the tense of *gestum* (*esse*) see on *And.* 239 (*praescisse*). For *gestum* (impers.) see on *And.* 239 (*communicatum oportuit*). Cf. *Heaut.* 200.

215. "How could I have humoured him more, (I) who already have gone to the extent of presenting my face (to his blows)?" **qui . . . praebui**: virtually causal; for the mood cf. 262–263 *qui transtulit*, and *Eun.* 293 *qui amisi*. **hodie**: on *Phorm.* 1009. Syrus now comes to the matter he has in hand.

216. **in loco**: on *Heaut.* 537. Cf. 994. n. **neclegere**, "to deem of slight importance." **hui**, "pshaw!" Cf. n. on *And.* 474.

218. **adulescenti esses morigeratus**, "(if) you had given in to the young man." See on *And.* 641, *Eun.* 188.

219. **ne . . . faeneraret**: sc. *se*; "that it (*istuc*) would not bring you substantial profit." *faenero* more often means 'to lend on interest.' See on *Phorm.* 493.

220. **rem**, "your fortune." See on 95. **abi**: contemptuous; "go to," "be gone." See on *Phorm.* 994.

221. **istuc**: i. e. "your opinion," "your way of looking at it." **numquam . . . fui**, "I never attained to such a pitch of cunning."

222. **mallem potius**: the doubling of the comparative is for emphasis,

as in *And.* 427, *Hec.* 738. **in praesentia** : on *Hec.* Prol. 24. Cf. *Heaut.* 962, *Phorm.* 779.

223–4. "Come, I know your mind : as if twenty minae were of any account to you, provided you gratify him (i. e. Aeschinus)! Besides, the rumour is current that you are on the eve of your departure for Cyprus." Vs. 223 = I know you better than you know yourself ; your bark is worse than your bite. But see App. **iam usquam** (ironical) = *in ulla aestimatione.* Cf. τοῦτον οὐδαμοῦ λέγω, 'I account him nowhere,' i. e. 'as naught' (Soph. *Antig.* 183) ; cf. also *Eun.* 293.

224. **proficisci** : on 203 (*dare*). **hem** here expresses surprise ; "what ?" Cf. n. on *And.* 416 (*em, serua*).

225. **nauem conductam**, "that a ship has been engaged." In Plaut. and Ter. the *nauis conducta* or "chartered boat" is not an uncommon means of travel, although more often the traveller goes abroad in his own boat. See Knapp in *Class. Phil.* vol. ii. pp. 303–304. **hoc scio**, "so much I know." But *hoc* may be abl. (= "on this account") and dependent on *pendet. scio* will then be parenthetical.

226. **animus tibi pendet**, "your mind hangs in the balance," "is all in a whirl," i. e. you don't see things aright; you have a wrong view of your dealings with Aeschinus. **hoc ages**, "you 'll attend to this business"; the fut. indic. has the force of a command.

227. **nusquam pedem** : sc. *feram* ; "in no direction will I stir a foot." Cf. *And.* 808. Having repulsed Syrus with this remark, Sannio steps to one side and talks to himself until vs. 235.

227–8. **timet . . . homini** is said aside. **scrupulum** : on *And.* 940 and *Phorm.* 954. Cf. Plaut. *Most.* 570 *pilum iniecisti mihi*, and Fay's note. **homini** = *ei* ; cf. n. on 154. **scelera** : acc. Cf. 304 ; n. on *And.* 869.

229. **ut**, "how." **articulo** : sc. *temporis.* Cf. Cic. *Pro P. Quinct.* 5. 19 *ut eum . . . in ipso articulo temporis astringeret.* **oppressit** : sc. *me.* For the indic. see on 195 and note further that *ut . . . oppressit* here is an independent exclamation. The exclamation and the question alike can most easily be counted independent in connection with an imperative, and it is just there that most examples of the indicative in so-called dependent questions (exclamations) occur in Plautus and Terence. **emptae** : sc. *sunt.*

231. **ad mercatum**, "for a market," "fair." For other references to fairs see *Phorm.* 837–838 and Knapp in *Class. Rev.* vol. ii. p. 23. note 2.

232. **hoc** : the transaction with Aeschinus. **agam** : said with thought of *hoc ages* (226). See on *Phorm.* 419.

233. **refrixerit res**, "the matter will have grown cold," i. e. it will be useless to pursue it.

233–4. **nunc . . . eras** : the words of Aeschinus and his friends, per-

haps also of the judges in the law-court, as Sannio anticipates them. Cf. n. on 204 (*mox*, etc.).

234. **quor passus es**, "why did you allow it?" i. e. allow the girl to be taken from you, and to remain so long in the young man's possession. **ubi eras**, "where have you been meanwhile?" **perdere**, "to bear the loss."

235. **persequi** : sc. *ius* ; cf. n. on 163.

236. "Have you now counted up that which you reckon will accrue to you?" i. e. from your voyage to Cyprus. **putes** : the subjunctive is not that of indirect question ; so *id quod* proves. It must then be a rather subtle use of *oratio obliqua* ; e. g. "which will accrue to you, as you imagine?"

237. **hocine incipere** : on *And.* 245. Cf. *Ad.* 38.

238. **per oppressionem**, "by force," "violence." **ut . . . postulet** : a cl. of result, explanatory of *hoc* in the second *hocine* (237).

239. **labascit** : said aside. Syrus knows this because of the leno's bluster. **unum**, "one proposal."

240. **uenias** : on 110 (*faceret*) and *And.* 798 (*uiueret*).

241. **seruesne . . . totum** depends on *periclum.* **diuiduom face**, "cut the sum in two." Cf. Plaut. *Rud.* 1408 *diuiduom talentum faciam.* For *face* see on *And.* 680.

242. Syrus takes advantage of the signs of weakness shown by Sannio in 237–238, and goes so far as to hint that one half of the cost price will be enough for him. He does this that Sannio may be not only willing but glad to part with the girl for twenty minae ; cf. 209–210. **minas decem** : nearly $187.50. See on 191.

243. **etiam** : intensive, with a prepositional phrase. See Kirk in *A. J. P.* vol. xviii. p. 32. vi, and p. 33. vii. 1. **sorte**, "the principal," i. e. the twenty minae which Sannio himself had paid for the girl. Cf. Shak. *Mer. of Ven.* Act iv. Scene 1, 'Shall I not barely have my principal?'

244. **labefecit**, "has loosened."

245. **colaphis** : on 199. **tuber**, "one big swelling."

246. **etiam insuper**, "besides." See *A. J. P.* vol. xviii. p. 29. Cf. n. on *And.* 940. **defraudat** : because Aeschinus has already offered (192) the cost price of twenty minae.

247. **num . . . abeam** : lit. "do you want anything, on account of which I shall not take my departure (or 'to hinder me from taking, etc.')." See on *Eun.* 191. Syrus makes a show of taking his leave, in order to obtain Sannio's consent to his proposal by an appearance of indifference. **immo . . . quaeso**, "yes indeed (I do want something), I have to beg this of you." See on *And.* 201. **hoc** anticipates the request made in vs. 249.

248. **ut ut**, "in whatever manner." **potius quam litis sequar**, "rather than engage in a law-suit." See on 240. For other instances of appreciation of the uncertainty of the law, cf. *And.* 811, *Phorm.* 408.

249. **meum mihi reddatur**, "that my bare due be paid to me," is explanatory of *hoc* (247). **saltem**, "at all events." Sannio now begs for the cost price (*tantum reddatur quanti emptast*), seeing that Aeschinus is unwilling that he should make a small profit on the transaction. Syrus has now accomplished what he promised Aeschinus to do for him, in 209 f.

250. **antehac** : on *And.* 187.

251. **dices** : i. e. if you intercede for me with your master, "you shall say," etc. **sedulo** : on 50. We may suppose that Syrus here accepts Sannio's bribe.

252–3. **sed . . . amica** : Syrus says this aside, and at the same time turns from Sannio toward Ctesipho, whom he sees coming from the forum.

253. **quid quod te oro**, "what about my request?"

ACT II. SCENE 3.

Ctesipho, having heard that his brother has rescued the music-girl for him, comes to express his joy and gratitude. It is distinctly implied in this scene that Ctesipho had no hand in the abduction of the girl, whereas in 355–356 the contrary is affirmed. The discrepancy may be owing to the *contaminatio*. Cf. n. on 198.

254. Ctesipho enters from the right, soliloquizing. **quiuis** (= *quouis*) is an indefinite pronoun. *qui* is an old abl. form as in 179, *And.* Prol. 6 (where see n.).

255. **id demum iuuat**, "that especially is delightful." **quem** : rel., and subject of *facere*. The reference is to persons who, through kinship or the like, stand under special obligation to serve one, as Aeschinus stands to his brother Ctesipho.

256. **o** : on 260. **frater frater** : on *And.* 282 (*Mysis Mysis*). The repetition indicates that Ctesipho is speaking under the influence of deep feeling (of gratitude).

257. This sentence depends logically, though not syntactically, on *scio* in 256 (parataxis).

258. **rem praecipuam**, "special distinction," "special advantage."

259. **homini nemini** : on *Eun.* 549 ; cf. *Phorm.* 591. **artium**, "qualities." **principem** is in effect a noun ; "a master of, etc." ; or else *principem* = *potentem*. For the gen. of the thing with *principem* cf. Cic. *Verr.* 5. 1. 4 *flagitiorum omnium uitiorumque princeps*. The infin. (with subject acc.) in this vs. is due to *arbitror*. Vss. 258–259 are about equivalent to *hoc itaque modo dicam fratrem homini nemini esse*, etc.

260. **o** with the vocative always expresses good feeling, or affection.

See on *And.* 267, 318; cf. esp. *Ad.* 268, 269, 256. Scan *Aeschinŭs* | *ubĭst éllum.* See Introd. § 91 (top of p. 58.). **ellum**, "there he is"; Syrus points toward the house of Aeschinus. Cf. *ellam intus* (389). See on *And.* 855. **hem** here denotes joy. Cf. n. on 224 and *And.* 416 *fin.*

261. **sit**: on 84, *And.* 191, 282. **caput**, "fellow"; on *And.* 371.

262. **qui**: for the gender see A. & G. 280. *a.*; n. on *And.* 607. **post**, "of secondary importance"; with *esse*, not *putarit*; but cf. *Hec.* 483.

263. **laborem**: on *And.* 720. **peccatum**: always of a single act — here the forcible abduction of the music-girl. **transtulit**: for the indic. cf. n. on 215.

264. **nil . . . supra**: on 96 (*nullum . . . factum*). For *pote* see on *And.* 437, and App. to *Phorm.* 337. **quid nam**: on *And.* 321. **foris**: the sing. of the third decl., used esp. in this expression. See on *And.* 580. **crepuit**: on *And.* 682. **mane**: it was Ctesipho's intention to enter the house, but Syrus detains him with the information that it is his brother who is coming out. **foras**: on *And.* 580.

ACT II. SCENE 4.

Aeschinus now returns, as he promised in 196, to settle matters with Sannio, and to see his brother as well (see 266). Aeschinus chides Ctesipho for his lack of courage. Sannio receives assurance that he will be paid for the slave-girl, whom he is now willing to part with at cost price. Ctesipho is desirous of keeping the whole matter a secret from his father, and is encouraged by Syrus to make the best of the situation.

265. **me quaerit**: Sannio recognizes himself at once as the *sacrilegus* — a comic touch like that of the leno in Plaut. *Pseud.* 974. **quid**, "anything," i. e. any money.

266. **opportune**: on 81. **quid fit**, "how goes it?" "how are you?" like *quid agitur?* in 883, 373, 901, etc.

267. **omitte uero**, "pray lay aside." **tristitiem** = *tristitiam*; the archaic form is preserved only in the Codex Bembinus. Thus also *nequitiem* in 358 and *Heaut.* 481. Cf. *And.* 206 *segnitiae.*

268. **qui . . . habeam**: on 66. Cf. 368. **o**: on 260.

269. **amplius**: on *Phorm.* 457.

270. **id**: object of *facere.* **adsentandi**, "to flatter you." The genitive of the gerund, expressing purpose, not uncommon in the writers of the Silver Age, is rare in the early Latin, and may be explained in this case as due to direct imitation of the Gk. infin. with τοῦ, which Ter. found, presumably, in his original. Cf. Tac. *Ann.* 2. 59 *Germanicus Aegyptum proficiscitur cognoscendae antiquitatis.* Cf. A. & G. 504. *a.* Note 1. **quam quo**: see G. 541. Note 2 (and top of p. 341), and Note 1. The vs. = *ne id me facere existumes, non quia habeam gratiam sed quod adsentari uolo*; cf. 825

non quo . . . sed quo. **gratum**, "acceptable"; cf. Cic. *Tusc.* 5. 15. 45 *id gratum acceptumque habendum* (*est*), and *Eun.* 275. **facere**: sc. *me.* See on *And.* Prol. 14.

271. **inepte**: vocative as in *And.* 791; *Eun.* 311, 1007; *Phorm.* 949. **norīmus** = *nouerīmus*; pf. subj. The *i* in the ending of the pf. subj. was originally long. See Dz.-Hauler on *Phorm.* 772 *gesserīmus*; cf. Plaut. *Bacch.* 1132 *uenerīmus.* **nos inter nos**: cf. *Heaut.* 511.

272. **hoc dolet**: on *Phorm.* 162. **rescisse**, "learned of the matter." **rem**: see App.

272–3. **rem . . . redisse ut**: cf. *Heaut.* 359–360.

273. **nil**: on 142. **tibi . . . auxiliarier**: this would have proved to be the situation had Ctesipho left the country (see 275), or had Sannio taken the girl to the slave-market at Cyprus and sold her there.

274. **pudebat**: sc. *me*; "I was ashamed," i. e. to acknowledge it.

275. **e patria**: sc. *te fugere.* Ctesipho had contemplated leaving the country. Cf. *Heaut.* 117. n. See on 385, and cf. Knapp in *Class. Phil.* vol. ii. p. 283. Note 1. Donatus says that in Menander's play Ctesipho meditated suicide. **turpe dictu**: sc. *est.* See on *Phorm.* 456.

276. **peccaui**: i. e. in keeping the matter a secret. **quid . . . Sannio**: addressed to Syrus. **tandem**: on 685. **iam mitis est**, "oh, he is pacified."

277. **absoluam**: i. e. by the payment of the twenty minae, through a banker, *argentarius*, whose place of business would be in the forum. Cf. n. on *Phorm.* 921, 922. **tu i intro**: see App.

278. **insta**, "urge the matter on," i. e. press payment of the money. Cf. 247–251. **eamus**, "let us be off." This, with the reason that follows, is an additional bit of sly knavery, having for its purpose to trick poor Sannio out of his promised compensation. But Sannio heads Syrus off (as in 227), and brings him round to a repetition of the assurance that the money shall be forthcoming. **in Cyprum**: only the general direction is intended; hence the preposition, which is omitted in 224 and 230. **non tam quidem**: sc. *properat.* For *tam* (= *tantum*) here cf. *Heaut.* 1052, *Phorm.* 998.

279. **etiam**: temporal with *maneo.* See Kirk, *A. J. P.* vol. xviii. p. 27.

280. **ut . . . reddat**: sc. *uide.* **omne**, "the sum in full," i. e. twenty minae. **hac**: sc *uia*; cf. *Heaut.* 664, 832. **sequor**: Aeschinus departs (to the right of the spectators), and is closely followed by Sannio; but Syrus is detained by Ctesipho, who makes it evident by his anxiety how little accustomed he is to doings of this sort.

281. **heus**: on *And.* 635. **inpurissumum**: on 183.

282. **absoluitote**: the pl. includes Aeschinus. **siet**: on *And.* 234.

283. **aliqua**: sc. *uia.* Cf. *Phorm.* 585. **ad patrem permānet**, "should

reach (the ears of) my father." **perpetuo**, "forever," "utterly." The alliteration strengthens. See on *Eun.* 1043.

285. **lectulos** (dim. of *lectos*); eating-couches for the intended banquet. See 370, 376 ff. **sterni**: cf. *Heaut.* 125. n. **cetera**, "every thing else," requisite for a feast.

286. **transacta re**, "when our business in the forum has been put through," i. e. the business of paying off the slave-dealer through a banker. **conuortam**: Donatus calls particular attention to the 'swagger' in this word. **obsonio**: those provisions for a banquet which could not, like meal or bread, be kept in the house; particularly fish, and the finer vegetables.

287. **ita quaeso**, "yes, I beg of you." **hilare**: adv. from *hilarus*. Transl. "let us spend this day in merry-making." Ctesipho enters the house, and Syrus hastens after Aeschinus toward the forum.

ACT III. SCENE 1.

The first and second acts were occupied with the affairs of Ctesipho; the third act now develops the intrigue in which Aeschinus himself is personally involved.

In the present scene, Sostrata expresses to Canthara her anxiety concerning her daughter and her doubts regarding the fidelity of Aeschinus.

Sostrata is a widow and mother of Pamphila. Canthara is an elderly female slave, who had formerly been nurse to Sostrata and is in consequence on terms of great familiarity with her mistress. At the opening of the scene the two women appear from the house of Sostrata.

288. Sostrata is speaking of her daughter's impending *accouchement*.

289. **recte spero**: on *Heaut.* 159. **edepol**: on *And.* 229. **modo**: on *And.* 173. **mea tu**, "my dear one"; an apostrophe to Pamphila, whose cries are audible as they come from behind the scene. Cf. *Eun.* 664. **primulum**, "for the very first time." Cf. 898. See App.

290. **adfueris**: sc. *parienti*.

291. **neminem**: i. e. no relative in a position to render genuine assistance. **Geta**: the only male slave in the family. Cf. 479–481. See App.

292. **nec**: sc. *adest*; but see App. on 291.

293–4. **numquam** . . . **semper**: pleonasm. Transl. "he never lets a single day go by without his coming — always." For *quin* here cf. n. on *Heaut.* 1007.

295. **e re nata**: ἐκ τοῦ νεωστὶ συμβεβηκότος, i. e. "after what has lately happened," "under the circumstances"; to be distinguished from *pro re nata*, "according to circumstances." **melius** . . . **factumst**, "it could not have happened more advantageously than it has." The subject of *potuit* is *quod* . . . *attinet* (296).

296. **oblatumst** : sc. *uirgini* ; see 300. The cl. is subordinate to the following *quod*-cl. **quod** : a conjunction. Transl. "the fact that he rather than any one else is concerned."

297. **talem** : emphatic and general, and explained by the particular characteristics which follow. **ingenio** : see App. **tanta** : the family of Aeschinus was one of wealth and standing ; see 502.

ACT III. SCENE 2.

The long-expected Geta now rushes upon the stage from the side of the forum. He has been a witness to the abduction of the slave-girl, and is talking to himself in excited tones about what he presumes to be the faithlessness of Aeschinus. He fails to observe the two women, who with difficulty attract his attention, and elicit from him an account of what has happened.

299. **nunc illud est, quom**, "now is the time when." See on *And.* 152. Cf. Plaut. *Capt.* 516, and Elmer's note there. If *quom* is taken as explicative here, we may transl. "such is the situation, that." See on Prol. 18. The vs. may be scanned also as a trochaic septenarius. Cf. n. on 309.

301. **quod** refers to *malo.* **mihique** : Geta, as a faithful and confidential slave, includes himself among the unfortunates. For the polysyndeton cf. 64. n. **filiae erili** : i. e. Pamphila.

302. **circumuallant se** : lit. "fling themselves as walls around (us)," i. e. "form a circle (about us)." But some editors omit *se* and supply *nos* (= *me et eram et erilem filiam*) ; cf. Caes. *B. G.* 7.11 *id* (*oppidum*) *circumuallauit.* See App. **emergi** : intrans. (see *Eun.* 555) and hence impers. in the pass. But cf. n. on *And.* 562. **potest** : the impers. use is frequent in Ter. Cf. n. on *And.* 861 (*quantum potest*).

303. **solitudo** : on *And.* 290.

304. **hocine saeclum**, "what an age is this!" See on *And.* 869. *hocine* = *hoc* + *ce* (strengthening affix) + *ne.* See on *And.* 245. **o hominem** : on *And.* 769.

305. **quid . . . quod**, "why, pray, is it that?" See on 210. **nam** : on *And.* 321.

306. **illum** : pleonastic, but due to an unconscious shift from a relative to a demonstrative form of expression.

308. **miserae** : emphatic, because of its position in the relative clause instead of after *instabat.*

309. Very commonly scanned as an iambic octonarius, and thus Dz. (1881). Cf. n. on 299.

310. **compos animi**, "master of myself." The vs. is a good example of parataxis.

311. **dari mi obuiam**, "be thrown in my way."

312. **euomam** : cf. 510. See on *Hec.* 515. **aegritudo**, "vexation," as in *Eun.* 552. *animi* may be understood.

313. "I should regard it, for my own part, as sufficient punishment, if only I might wreak vengeance upon them after my own fashion." **mihi** : ethical dat., as in *Phorm.* 1029. For the force of *dum* with subj. here see esp. B. 310. II. Cf. G. 573; H. 587; A. & G. 528. Note. See App.

314. **seni** : probably Micio, for Geta would not be literal or exact in his way of speaking. **illud scelus** : i. e. Aeschinus. **produxit**, "begat."

315. **inpulsorem** : a mere guess, and an incorrect one, on Geta's part, yet not out of keeping with what Geta knows of the character of Syrus and the latter's influence with Aeschinus. Cf. Plaut. *Most.* 899, where Tranio, the slave, says *me suasore atque inpulsore id factum audacter dicito.* **uah** : on *And.* 589.

316. **sublimen** : see on *And.* 861. **medium** : on *And.* 133. **arriperem**, "I'd grab (and lift) him." **capite . . . statuerem**, "I'd set him head foremost on the ground." **in terra** : MSS. (except A) have *terram.* See on 38 (*in animo*).

318. **adulescenti**: on *Hec.* 573. **praecipitem darem**: sc. *eum*; "I'd cast him headlong (into the street)." Cf. *And.* 606, *Phorm.* 625. n.

319. **ruerem**, "I'd hurl to the ground"; originally transitive as here, but the trans. use was subsequently confined, for the most part, to the poets. Cf. *Heaut.* 369; Verg. *Georg.* 1. 105 *cumulosque ruit.* Cf. also 550, *Eun.* 599.

320. **reuocemus**: **Geta** : see on *Phorm.* 848.

321. **te ipsam quaerito** : see on 81.

322. **te exspecto**, "it's you I am waiting for." **oppido opportune**, "most fortunately." *oppido* is intensive and colloquial, and frequent in Plautus and in Cicero's Letters. **te . . . obuiam**, "have you met me."

324. **prorsus**, "utterly."

325. **quid sit** : see App.

326. **quid is ergo** : sc. *fecit.* But the ellipsis was hardly felt; cf. 325 *quid 'iam' Geta?* Cf. also n. on 100.

327. **qua re** : sc. *alienus est.*

328. **neque . . . fert**, "nor does he make a secret of it." *fert* = our idiom "he carries it off." **ipsus** : on 78.

329. **satine** : on *And.* 749.

330. **credas**: potential subj.; see B., '*The Latin Language,*' 365. *a.* **nostrumne Aeschinum**: sc. *hoc fecisse*; cf. n. on 304.

332. **hac** : i. e. Pamphila.

333. **puerum**, "the child"; used of an infant not yet born, whose sex therefore was still undetermined. Cf. n. on *And.* 400. **patris** : i. e. Micio.

335. **quod . . . opus est** : the personal use. Cf. n. on *And.* 740.

336. **au** expresses disapproval, protest, as well as surprise and irritation. Cf. n. on *And.* 751, *Heaut.* 1015. For the hiatus see on *And.* 769. **mi homo**: on *And.* 721. **sanun** = *sanusne.*

337. **hoc**: chiefly the fact that Aeschinus is the father of Pamphila's child. **proferendum**, "ought to be made known"; cf. 339. Cf. also *Hec.* 107. **mi . . . non placet**: explained by vss. 338–342.

339. **proferimus**: for the tense see on *And.* 404. Cf. n. on 435. **infitias ibit**: acc. of limit (goal) of motion; "he will resort to denial." See on *Phorm.* 1026 (*exsequias*); Roby 1114 (b); B. 182. 5. But cf. G. 333. 2. R. (top of p. 211), where this usage is explained as following the analogy of the cognate accusative.

340. **tua fama**: i. e. Sostrata's good name, which would suffer because Pamphila had not been more carefully watched and guarded. **gnatae uita**: Pamphila's shame and grief at being disowned would be so great as to threaten her life.

340–1. **si maxume fateatur**, "if he should make the very fullest confession," i. e. of his intimacy with Pamphila. **hanc**: on 332.

342. **tacito est opus**, "it must be kept quiet." See on *Phorm.* 584, *And.* 490. Cf. 601. **minume gentium**: sc. *tacito est opus*; see on *Phorm.* 1033. Cf. 540. n.

343. **Sostratā**: on *Phorm.* 865.

344. **potis est**: on *And.* 437.

345. **indotatast**, "she has no dowry." Cf. *Phorm.* 120, 938. The dowry was essential to the proper settlement of a marriage, and could be waived only through explicit renunciation on the part of the bridegroom or his father. Cf. Plaut. *Aul.* 257 f. **secunda dos**, "as good as a dowry." Cf. Hor. *Od.* 3. 24. 21 f.; Plaut. *Amph.* 839 ff.

346. **uirginĕ**: on 161 (*fidē*). **hoc**: explained by vs. 347.

347. **mecum**, "in my possession." **anulus**: cf. *Hec.* 574. n. **amiserat**: sc. *Aeschinus* (*luctando cum puella*). Cf. *Hec.* 574, 829.

348. **quando**: on *And.* 818.

349. This verse is explanatory of *culpam hanc* (348). **pretium**, "money transaction"; Sostrata and her daughter have nothing in common with the class of *meretrices.* **intercessisse**, "has taken place."

350. **experiar**, "I will go to law." Thus Donatus (Wessner, ii. p. 80), '*apud iudices agam.*' **quid istic**: on 133. **cēdo, ut melius dicis**, "I give in, since your suggestion is better." See App. **quantum potes**, "as fast as you can," "this very moment."

351. **abi ătque Hégioni**: on 40. Hegio takes the place of the injured maiden's dead father, Simulus. **eius**: i. e. Pamphila.

352. **Simulus** = Σιμύλος; perhaps a dim. form of σιμός = "snub-nosed" (cf. Σῖμος, *Sīmus*, masc. prop. noun, 'Flat-nose,' *Anth.* P. 6, 310). See Lidd.

and Scott, 7th ed. **summus** : sc. *amicus.* Cf. n. on *And.* 970. Donatus notes that in Menander it is the brother of Sostrata who plays the part of friend and protector at this crisis.

354. **ne in mora**, etc.: on *And.* 166. Sostrata enters the house. Canthara and Geta depart in opposite directions, to carry out their respective orders. Geta's path lay in the direction of the forum.

ACT III. SCENE 3.

Demea, during his stay in the city, has heard that Ctesipho had a hand in the abduction of the music-girl. He comes therefore to Micio's house to find the young man — or at least to learn where he keeps himself — and falls in with the slave, Syrus. The latter gives the old man slight comfort, makes sport of his foibles, and parodies his wise saws and maxims.

355. Demea enters from the direction of the forum, in great agitation. **disperii** : on *Phorm.* 1011 (*distaedet*).

356. This is contrary to what is implied in Act ii, Scene 3. See note introductory to that scene. If the discrepancy is not an accidental result of *contaminatio*, we must suppose that Demea is intentionally represented here as misinformed.

357–8. **si . . . potest . . . adducere** : sc. *Aeschinus.* These words are epexegetic of *id.* Cf. n. on *Hec.* 571. **illum** : i. e. Ctesipho.

358. **qui aliquoi rei est etiam**, "who is good for something, still"; the antecedent is *illum.* Cf. 854, *Eun.* 608 *frugi es* ; Plaut. *Stich.* 718 *nulli rei erimus postea.* **eum** takes up *illum* ; thus *id* in 741 takes up *illud.* **nequitiem** : on 267.

359. **gāneum** : collateral form of *gānea.*

360. **ille inpurus** : i. e. Aeschinus. Cf. n. on 183.

361. **eccum** : on *And.* 532 (2), 855. **ire**, "coming"; in later Latin *euntem.* Cf. *And.* 580. Syrus is returning from the forum, with the *obsonium* (286. n.), accompanied by Dromo and Stephanio, two fellow-slaves employed in the kitchen. **hinc** = *ex hoc.* **scibo**, "I shall learn." For the form see on *And.* 38.

362. **atque** : on *And.* 225. **grege**, "gang."

363. **quaeritare** : on 81. **carnufex** : on *And.* 183.

364. **omnem rem** : i. e. the particulars concerning the abduction of the music-girl. Syrus addresses his remarks, as far as *sententia* in 371, to his fellow-slaves or to the audience. He appears not to observe that he is overheard by Demea. **seni** : i. e. Micio, whom Syrus and Aeschinus had met in the forum (154).

365. **haberet** : sc. *res* ; commonly *se* is added, as in *Heaut.* 702, *Phorm.* 820. See on *Phorm.* 429. **enarramus** : the pl. includes Aeschinus. The

form is not a contracted pf., as Dziatzko (1881), following Don., argues, but an hist. pres. See Brix on Plaut. *Trin.* Prol. 14.

366. **nil . . . laetius**, "never have I seen any one better pleased." For the emphatic pleonasm, *nil quicquam*, cf. n. on *And.* 90. For the neut. (as preferred to the masc.) cf. n. on *And.* 306.

367. **hominis** : i. e. Micio.

368. **qui . . . dedissem**: on 66.

369. **disrumpor**, "I burst with anger"; frequent in Cic. Cf. n. on *Phorm.* 1011 (*distaedet*). **adnumerauit** : i. e. to Sannio.

370. **dedit** : sc. *nobis.* **in sumptum**, "to spend," on the delicacies of the kitchen, as usually in comedy. **minae** : on *Phorm.* 410.

371. **distributum**, "disbursed." **ex sententia**, "to my liking"; see on *Heaut.* 683.

372. Cf. *Phorm.* 689, and footnote there.

373. Syrus now turns toward the house, and in so doing sees Demea, as he pretends, for the first time. **ehem** : on *And.* 417. **quid agitur** : see on 266.

374. **agatur** : on *And.* 191 (*sit*). Cf. n. on 84 (*fecerit*).

375. **rationem**, "conduct," "doings." **ne dicam dolo**, "to speak honestly."

376. Syrus, who sees that he is to be detained by Demea, sends Dromo and Stephanio (380) into the house with directions to guard against any omission in the cooking. **purga**, "clean." **Dromo** : on *And.* 860. A similar situation is depicted in Plaut. *Aul.* 398 f., *Dromo, desquama piscis*, etc.

377. **gongrum** (not *congrum*); Gk. *γόγγρος*, "conger eel."

378. **tantisper**, "for just a little while"; said *δεικτικῶς*. **rediero** : i. e. to the house, which, strictly speaking, he has not yet reached. Syrus does not mean that he is going away. **exossabitur**, "it shall be boned."

379. **haecin flagitia** : cf. n. on 304. *haecin* = *haecine.* See on 304.

380. **clamo**, "I protest against them." **salsamentum** was salted fish or meat, of any kind. **Stephanio** : see App.

381. **fac macerentur**, "have them soaked." **fidem** : on *And.* 237. Cf. *Ad.* 746. Cf. also 489.

382. "Which is it? Does he (Micio) do it from inclination (i. e. because he likes to do it), or does he think (i. e. does he do it because he thinks) it will be to his credit?" The original meaning of *utrum* ('which of the two is the case') is here exemplified, since *-ne* is used to introduce the first, as *an* the second, of the two interrogative clauses. Cf. *Eun.* 721. Cf. also Plaut. *Capt.* 268, *Pseud.* 688 (with Lorenz's note). Somewhat similar is *Hec.* 122.

383. **perdiderit** : pf. subj. in *oratio obliqua*; see B. 269. 1. *b.* and ex. 3.

385. **militatum**: i. e. to enlist in the army of some foreign chief. Cf. n. on 275, *Heaut.* 117; Plaut. *Trin.* 598–599.

386–7. **istuc** (neut. nom. of *istic*) is explained by the following infinitives. Cf. 465; n. on *And.* 186, *Heaut.* 110. **non . . . uidere**, "not (only) to see what is just before one's feet." Note the position of *modo.* The slave makes a sly hit at Demea's common failing, and is therefore intentionally obscure. Cf. Soph. *O. T.* 130 τὸ πρὸς ποσὶ σκοπεῖν. Cf. also *Hec.* 608.

388. **penes uos**, "in your possession"; cf. Plaut. *Trin.* 733 *quom eius rem penes me habeam domi.*

389–90. **ellam**: on 260, *And.* 855. **habiturus**: sc. *Aeschinus psaltriam.* **ut est dementia**, "such is his madness." Cf. *Eun.* 525.

390. **haecine fieri**: see on *And.* 245.

392. **pudet pigetque**: '*pudet*' *quod turpe est,* '*piget*' *quod dolet,* says Donatus. Transl. "I am ashamed of my brother and disgusted with him." Cf. Plaut. *Capt.* 203, *Trin.* 345, *Pseud.* 281, for instances of *pudet* and *piget* contrasted.

393. **pernimium**: on *And.* 265, 486.

394. **quantus quantus es**, "every inch of you," "through and through." *quantus* doubled = *quantuscumque.* See on *Phorm.* 903.

395. **ille**: Micio. **somnium**: opposed to *sapientia,* and hence = *stultitia.* Cf. n. on *Phorm.* 874. **num**: see App.

396. **sinerem**: an echo of Syrus' *sineres*; cf. n. on *Phorm.* 382 (*nossem*). **aut**, "or rather," sometimes introduces a correction of the previous idea.

396–7. **non . . . olfecissem**, "should I not have got wind of it, etc.?" **coeperet**: archaic impf. subj. cited from this place by Priscian. The corresponding infin. *coepere* is found in Plaut. *Pers.* 121, the pres. indic. *coepio* in *Men.* 960, the pres. subj. *coepiat* in *Truc.* 232.

398. **siet**: sc. *Ctesipho.*

399. **ut quisque . . . itast**, "a man's own are what he wishes them to be," i. e. in his own eyes. Said aside. Cf. 'Geese are swans to those who own them,' and 'The wish is father to the thought.'

400. **quid eum**, "what about him?" The acc. is determined by the following *uidisti*; cf. 656 *quid ipsae? quid aiunt?* But we might understand *narras*; cf. 777. Contrast this vs. with 364 *non . . . uelle.* The professions of Syrus lead Demea to change his mind.

401. **abigam hunc rus**: said aside. *hunc* refers to Demea.

402. **oh . . . produxi**, "oh, 't was I myself who conducted him on his way." Cf. 560 f.

403. **atque**: on *And.* 337 (*ac*). **iratum**: in agreement with the object (*eum*) of *produxi* (402).

404. **quid autem**, "why (angry) pray?" See on 185. **iurgio**, "quarrel."

405. **ain uero**, "do you say it really?" Or simply, "really?" Cf. n. on *And.* 875. **nil reticuit**, "he left nothing unsaid."

406. **numerabatur**: cf. 369.

407. **homo**, "the fellow," "he," i. e. Ctesipho. Cf. 143.

408–9. "To think of your doing these shameful things! To think of your committing these acts (so) unworthy of our family!" See on *And.* 245.

411. **saluos sit**: a common formula of blessing; "heaven spare him!" **spero**, "that's my hope"; parenthetical, but felt with *saluos sit.* Cf. n. on *And.* 313. **maiorum**: for the case see on 96 (*huius*). **suom**: a reminiscence of the earlier form (*-om, -um*) of the gen. pl. of the 2nd decl. So *liberum* (793). Cf. n. on *Phorm.* 393. **hui** and *phy* in the next vs. are said aside. Cf. n. on *And.* 474.

412. **istorum**: e. g. that mentioned by Syrus in 410.

413. **unde** = *a quo.* **fit sedulo**: sc. *a me ut discat.* See on 50 (*facio sedulo*), *And.* 679.

415–6. Ctesipho is taught by his father to observe accurately the lives of others, and to draw thence examples of upright conduct, on which to model his own behaviour. Cf. the teachings of Horace's father (*Sat.* 1. 4. 105 ff.). For another instance of borrowing from Ter. (*Eun.* 46–63) cf. Hor. *Sat.* 2. 3. 260–271. **exemplum**: cf. *And.* 651.

418. **istaec res est**, "that's the thing."

420. **ex sententia**: on 371.

421. **cautio est**: on *And.* 400.

422. **id**: sc. *non facere*; i. e. not to take proper precautions. **tam flagitium est quam**, "is an outrage as shameful as."

423. **uobis**: sc. *flagitium est.* **quod queo**: restrictive; "so far as I can." Cf. n. on *Heaut.* 416, *Hec.* 760.

425. Syrus must be supposed to parody Demea's manner and gestures as well as his words. **lautum**, "washed clean." It may be rendered "nice"; of. 764, *Eun.* 427.

426. **illud recte**: sc. *fecisti.* **sic**: sc. *facere.* **sedulo**: with allusion to *fit sedulo* (413).

427. **pro**, "according to"; cf. n. on *And.* 675. **sapientia**, "taste." Note the play on the double sense of *sapere.*

428. Said with ironical reference to Demea's words in 415.

429. **quid facto usus sit**: on *Phorm.* 584, *And.* 490.

431. "But what are you to do? As a man is, so must you humour him." Cf. n. on 218. See on *Eun.* 188, *And.* 641. **geras**: for the subj. (jussive) see B. 275. 2.; G. 263. 2. (*a*). Syrus, though speaking in generalities, is thinking in particular of his master, Micio. His irony is not perceived by Demea.

432. **num quid uis**, "is there anything you wish of me?" A hint to

Demea that Syrus is about to enter the house. Demea churlishly takes the question, not as a mere form of saying 'farewell,' but literally, in order that he may administer a rebuke. Cf. n. on 247, *Eun.* 191. **mentem . . . dari** depends on *uolo* understood from *uis*. Demea should have answered, *ualeas*. **uobis** : not *tibi*, for Demea means to include Micio and Aeschinus; "I wish you all better sense."

433. Syrus is most desirous that Demea should return to his farm, and asks the question in order to make sure of the fact before he goes in doors. **recta** : sc. *uia*. See on *And.* 600. **nam**, "(you do right) for." **agas** : see B. 277. *a.*

435. **abeo**, "I will be off." For the tense cf. n. on *Phorm.* 388. Cf. 339. n. **is quam ob rem** = *is propter quem*. Cf. n. on *And.* 382; see *Eun.* 145.

436–7. Cf. 130 and 138. **de istoc ipse uiderit**, "let him look after that fellow himself." **istoc** : i. e. Aeschinus. **uiderit** : probably not the fut. pf. indic., as Dz.–Kauer and Fairclough (on Plaut. *Capt.* 892) take it, but a pf. subj. with jussive force, the pf. tense denoting the peremptoriness of the command.

439. **tribulis noster**, "my fellow-tribesman"; Gk. φυλέτης. The Athenians were divided into ten tribes by Clisthenes (Aristotle, *Pol. Ath.* ch. 21). **si satis cerno**, "if my sight is true," "if I can believe my eyes." **uah** here denotes admiration and surprise; cf. n. on *And.* 589.

441. **ne** : on *And.* 324.

442. **antiqua . . . fide** : abl. of quality, defining *illius modi*. Demea had all the characteristics of the *laudator temporis acti* (Hor. *A. P.* 173). See on *And.* 817.

443. See Edwin W. Fay in *Class. Rev.* vol. xii. p. 297. Transl. "'T would be long ere any evil would come to the state from such a man as he (from him)." **haud cito**: litotes; lit. "not quickly." See H. 752. 8; A. & G. 641; B. 375. 1. **quid** : occasionally *quis* is clearly used at random for *aliquis*, in exception to the well-known rule of substitution. But see *Class. Rev.*, l. c.

444. **etiam** here and in 445 is temporal. See on *And.* 282.

ACT III. SCENE 4.

Hegio, to whom Geta has told his story (cf. 351), is on his way to the house of Sostrata (see 506) where he hopes to find Demea. Demea overhears a part of the conversation in which Hegio and Geta are earnestly engaged, and imagines that it refers to the music-girl. On meeting Hegio he is informed of the truth and urged to do justice to Pamphila.

447. **pro**: on *And.* 237.

448–9. **ex illan . . . esse ortum** : on *And.* 245.

449. **inliberale**, "ungentlemanly."

450. "Surely this was not acting in a way worthy of your father," i. e. of Demea. See on 74. For *dedisti* = *fecisti* (nearly) cf. *Eun.* 457, 899.

451. **id . . . dolet**: on *Phorm.* 162. **illi**: i. e. Hegio.

452. **pater**: Micio, his adoptive father. **eius**: a monosyllable; see Introd. § 96.

453. **hic**: adv.; "hereabouts."

454. **illos**: i. e. Aeschinus and his family. Hegio means that Aeschinus must marry Pamphila. **haud sic auferent**, "they shall not carry it off thus." Cf. *And.* 610. n.; *Heaut.* 918; Plaut. *Pers.* 276. **sic**: i. e. without paying a penalty.

456. **tú ĕs**: the long vowel of *tū* is shortened before the following vowel. Cf. n. on 97.

457. **senex**: Simulus; cf. 352. For a similar situation see *And.* 284.

458. **caue dixeris**, "don't speak of it," i. e. of the possibility of my deserting you. For the pf. subj. see G. 272. 2. Remark.

459. **satis pie**, "with due regard to the ties of kinship"; see 494 *cognatus mihi erat.*

460–1. **saluere . . . iubeo**: cf. *And.* 533. n.

461. **oh . . . Demea**: the correct order of the two sentences is reversed. Hegio forgets his courtesy for a moment.

462. **quid autem**: a reply to *te quaerebam ipsum.* Cf. n. on 404.

464. **liberalis**, "honourable." Cf. 684; n. on 57, 449. **officium**: for the case see on *Heaut.* 580. Cf. *Phorm.* 282.

465. **nostrum**, "our," i. e. of Hegio and his particular family and acquaintances. **noras** = *noueras.*

466. **aequalem**, "contemporary," connotes the idea of companionship; cf. *Heaut.* 417. **quid ni**: on *And.* 315. Transl. "of course." Cf. n. on 543 (*uerum*).

468. **etiam amplius**: on *Heaut.* 132.

470. This is also Micio's view, which is in contrast with that of Demea; cf. 53, 687.

471. **scit**: sc. *Aeschinus.* Cf. the case of Pamphilus in the *Hecyra.*

472. **ultro**, "of his own accord."

473. Cf. 334.

476. **bonus**: ironical; cf. 556, 722. **nobis**: on 61. **si dis placet**: a formula used only of past or present, never of future, events, and employed chiefly when mention is made of matters of an astonishing or unexpected nature. Cf. n. in Dz.-Kauer and in Spengel. See on *Eun.* 919.

477. **quicum** = *quacum*; fem. rel. Cf. n. on 254 and *And.* 402. **uiuat**: on *Hec.* 694.

479. **In medio**, "at hand." Cf. *Phorm.* Prol. 16, and (for the opposite) 967. **res ipsa**: i. e. the impending birth of a child.

480. **ut . . . seruorum**, "as slaves go"; *captus* = "capacity," "character."

482. **abduce**: on *And.* 680. **quaere rem**, "examine into the truth." See on *Heaut.* 994, *Hec.* 773.

483. **immo**, "nay more," i. e. take stronger measures still than those denoted by *uinci*. Cf. 928. See on *And.* 523. **extorque**, "wrack it out of me." **nisi** is illogical — much as in Hor *Od.* 1. 14. 15 *tu nisi uentis debes ludibrium, caue.*

484. **negabit**: sc. *Aeschinus.* **coram ipsum cedo**, "let me have him face to face." See on *Phorm.* 914.

486. **doloribus**: on *And.* 268. The cries of Pamphila, coming from behind the scene (in Sostrata's house), render any further inquiry on Demea's part unnecessary.

487. The same words are uttered by Glycerium in *And.* 473. Cf. Plaut. *Aul.* 692, *Truc.* 476.

488. **num nam**: on *And.* 591. Hegio addresses Geta.

490. The marriage of Aeschinus and Pamphila is meant. **uis**: sc. *legum.* See Donatus. Cf. *Phorm.* 214. **uoluntate**: i. e. "without sacrifice of *her* good will (toward you)."

491. **uobis**: the dat. with *decet* is archaic. Cf. 928, *Hec.* 164; Plaut. *Amph.* 820 *nostro generi non decet.* The acc. in early Latin is generally accompanied by an infin. expressed (as in 506, 955), or implied (as in *And.* 421). This vs. = *si haec fient ut uobis decet satis habebo*; hence *sin* in 492 is natural and right.

492. Cf. *Hec.* 637. n.

493. **summa ui**: i. e. by legal proceedings. **illum mortuom**: see 457. n.

495. **educti**: on 48.

497. **experiar**: on 350.

500. **hoc . . . cogites**, "see that you reflect on this matter"; the same as 808. Cf. 30, 818; *Eun.* 64, 636. *hoc* is anticipatory.

501–4. "In proportion as you live in the greatest ease, in proportion as you are very powerful, etc., so especially ought you, etc." See on *Heaut.* 997–998. Cf. Plaut. *Aul.* 236, Sall. *Iug.* 31. 14. **agitis** = *uitam agitis*, nearly; but we are not to suppose an ellipsis of the word *uitam*. **potentes**: on *Eun.* 760. **noscere**: pregnant, like γιγνώσκειν. See on *Heaut.* 642.

504. **uos**: accusative.

505. **redito**: as Hegio turns to enter Sostrata's house, Demea, who has not yet given him a decided answer (cf. 499), calls him back, and promises to do all that is right.

507. **non me indicente**, "not without warning from me." Negative *in-* is compounded with adjectives and the participles of verbs (occasionally with the verbs themselves); in classical Latin seldom with the pres. prtcpl. act. Cf. *Phorm.* 951; *And.* 603, 782; Liv. 22. 39. 2 *etiam me indicente*; but Cic. *Fin.* 2. 3. 10 *etiam non dicente*.

507–8. **utinam . . . defunctum**: impers. pass.; "would only an end might be made of it here!" Cf. n. on *Phorm.* 1021, *Eun.* Prol. 15. **licentia**: i. e. on the part of Aeschinus.

509. **euadet**: cf. *And.* 127, 176. n.

510. **requiram**, "seek," "find." That Demea goes toward the forum for this purpose, not into Micio's house, is shown by 540, to which 512 may be added as corroborative evidence. Cf. 499. **euomam**: cf. 312. n.

ACT III. SCENE 5.

Hegio has promised Sostrata to take her case in hand, and is leaving her house to go in search of Micio. He speaks a few reassuring words to her as he comes out.

511. **bono . . . sis**, "be sure you keep up your courage." For this subj. (in a substantive cl. of result) see A. & G. 568; G. 553. 1.; H. 566; B. 297. 1. **quod potes**: cf. n. on 423, *Heaut.* 416.

511–2. **istam . . . fac consolere**, "be sure you comfort your daughter."

514. "If it happens that he intends to do his duty"; see on *Phorm.* 925, *Hec.* 501.

516. **quid agam**: i. e. whether or not I shall bring the case into court. Hegio now departs in the direction of the forum.

ACT IV. SCENE 1.

Ctesipho, who at the close of the second act had gone into the house of Micio, has been informed by Syrus of the trick played upon Demea to induce him to return to the country. He now steps out from the house in conversation with Syrus. While they are talking Demea appears unexpectedly.

517. **abisse rus**: on 433. For references to land travel in Ter. cf. Knapp in *Class. Phil.* vol. ii. pp. 17–18. **iam dudum**, "some time ago." **dic**, "tell me about it." **sodes**: on *And.* 85.

518. "I believe he is busy at some work or other at this very instant." **nunc quom maxume**: on *And* 823. **operis**: on *Phorm.* 363. **utinam**: sc. *faciat*, or *ita sit*.

519. **quod . . . fiat**: *fiat* is optative subj. and, as Spengel says, the rel. cl. precedes the idea to which it relates; cf. the formula *quod bonum faustum felixque sit* (Liv. 1. 17. 10). **cum salute eius**, "consistently with his safety." Ctesipho is not wishing for his father's death, as is the young man

in the fragment of Cn. Naeuius, *Deos quaeso ut adimant et patrem et matrem meos* (see Otto Ribbeck, *Com. Lat. Rel.* p. 20. vs. 95). **defetigarit** : for the force of *de-* see on 152 and cf. n. on 184.

520. **triduo hoc perpetuo**, "for these three days straight away"; abl. of time *within which*, differing but little from the *acc.* of *duration* of time, for which cf. n. on *Hec.* 87. Cf. n. on 972. **prorsum**, "at all"; to be taken with what follows.

521. **istoc** : abl. **siqui**, "if in any way"; *qui* is old abl. and indef. **potis est** : impers.; on *And.* 437. **rectius**, "better." Syrus does not hesitate to wish for the old man's death. **ita**, "just so"; but Ctesipho does not grasp the full significance of the slave's remark.

522. **misere nimis**, "desperately." **perpetuom** : cf. n. on 972.

523. **rus** : Demea's farm or country place. Cf. n. on 517. **male** : intensive; see on *Hec.* 337.

524. See App.

525. **oppressisset**, "would have caught him." **illi**, "there." Cf. n. on *And.* 637.

527. **mé ubi** : on *And.* 191 (*quĭ amant*). **uidi** : sc. *te.*

528. **nilne in mentem est**, "does nothing occur to you?" "Don't you think of anything?" Cf. n. on *Heaut.* 986. See App. **numquam quicquam**, "never a thing"; on *And.* 178. **tanto nequior** : sc. *es*; "so much the worse (are you)." Cf. n. on *And.* 702 (*fortis*).

530. **opera**, "your services," i. e. in a court of law or elsewhere. **ut**, "so that," i. e. "so that (you can say that)." The cl. depends on *nemo est uobis* (529), which has been modified by *sunt* and in itself = *nonne . . . uobis?*

531. **interdius** : archaic for *interdiu*; "by day (at the most)."

532. **uah** : on *And.* 589. **quam uellem mos esset**, "how I wish it were the custom," or "how I would it were, etc." **etiam** adds a second idea ('by night') to the first idea ('by day'); it is purely additory. See Kirk in *A. J. P.* vol. xviii. p. 31. 2.

533. **quin** : on *Phorm.* 486, *And.* 45. **illius sensum**, "his disposition," or possibly "his sentiments."

534. **feruit**, "rages," is a verb of the third conjugation in early Latin; of the second, for the most part, in the classic period. **ouem** : for the case see on *Heaut.* 116 (*se ipsum*); cf. *Phorm.* 592. Transl. "as gentle as a lamb."

535. **per** and **lubenter** are separated by tmesis. See App. **facio te deum**, "I praise you to the skies."

536. **homini** : cf. n. on 143. **ilico** : temporal, as in *And.* 514 and 125; lit. "on the spot," i. e. "at once," "immediately." **lacrumae** : cf. 409.

537. **em tibi autem**, "see there now, will you!" For *em* see on *And.* 416. Cf. *And.* 842, *Eun.* 472. *tibi* is an ethical dat. For *autem* see on 185. **lupus in fabula**: an allusion, as the context shows, to some story or proverb in which the wolf appears unexpectedly, while somebody is talking about him. Cicero (*ad Att.* 13. 33. 4) says, *de Varrone loquebamur: lupus in fabula; uenit enim ad me.* Cf. Plaut. *Stich.* 577.

538. **quid agimus**, "what shall we do?" For the pres. indic. in deliberative questions see on *And.* 315. **uidero**, "I 'll look after things"; see on *And.* 456. Cf. n. on 127, 845.

539. **tu me**: sc. *uidisti.* **potine** = *potisne*, i. e. *potisne est.* See on *And.* 437. Ctesipho rushes into Micio's house and conceals himself (until 553) just within the doorway. From this point of vantage he observes what is going on and carries on a conversation with Syrus in suppressed tones, until Demea arrives in the immediate neighbourhood.

ACT IV. SCENE 2.

Demea, having failed to find Micio (cf. 510) at the forum, returns to see if he is at his own house (549). He meets Syrus, who dupes him into a second effort to find his brother, and sends him off to a shop at the other end of the town.

540. Demea soliloquizes, not seeing Syrus. **ne**: on *And.* 324. **nusquam gentium**, "nowhere in the world." See on *Phorm.* 1033, *Heaut.* 928; cf. Gk. *οὐδαμοῦ γῆς*.

541. **a uilla mercennarium**: the prep. is used as in English, "a man from the farm." The doubled *n* of *mercennarium* (from *mercedinarius, mercednarius*, "a hireling") is supported, says Spengel, by most MSS. and by Codex B for Plaut. *Poen.* 503 *tuos sum mercennarius.*

543. **uerum**, "yes"; on *Phorm.* 524. Cf. n. on 466, *And.* 315 (*quid ni*). **quin . . . es**, "come, cheer up." *es* is imperative; see 533. n.

544. **malum**: on *Heaut.* 318. **nequeo satis decernere**, "I can't really make it out."

545. **nisi credo**, "save that I suppose." See on 153. **huic rei** anticipates *ferundis miseriis.*

546. Donatus (Wessner, vol. ii. p. 113) calls attention to the *ἐπαναφορά*, or repetition of the word *primus* in this and the next vs. **primus sentio mala**: '*ridiculus error Demeae,*' says Don., *l. c.*, and the same is true of the rest of this vs. and the next.

547. **obnuntio**, "announce bad news."

549. **uiso**, "I am going to see"; on *And.* 404. But the fut. is found in *Hec.* 339, *Eun.* 545.

550. "I implore you, mind he does not burst right in here." **inruāt**: cf. n. on 319. For the quantity of the final syllable see on Prol. 25. **etiam**

taces, "will you be quiet?" *οὐ μὴ σιωπήσει;* See on *Phorm.* 542. Cf. Kirk in *A. J. P.* vol. xviii. p. 39. This command, however, repeats that expressed in 543 (*quin . . . es*). It does this in other words, to be sure, but in words having the same sense.

551. **numquam hodie**, "under no circumstances"; on *And.* 178 and *Phorm.* 1009. Cf. *Ad.* 159, *Hec.* 788.

552. Ctesipho now closes the door and withdraws into the inner recesses of the house.

553. **age**, "well," "all right." **eccum**: on *And.* 532, 855. **sceleratum**: on *And.* 159.

554. Syrus pretends not to see Demea, but talks in a voice loud enough to be overheard by him — a common device; cf. *Phorm.* 351–373. **hic**, "here," i. e. in this family. **durare**: on *Hec.* 269. **si sic fit**, "if things go on at this rate."

556. **quid ille gannit**, "what is it he is growling (out)?" **quid ais**: on *And.* 184. **bone uir**, "my good fellow"; on 476, *And.* 616. Cf. Plaut. *Capt.* 954.

557. For the thought cf. Plaut. *Capt.* 955–956. Don't 'dear fellow' me, says Syrus.

558–9. **pugnis . . . usque occidit**, "has pounded almost to death"; cf. 90 *mulcauit usque ad mortem.*

559. **hem**: on 260. **discīdit** (from *scindo*); not *discīdit* (from *caedo*). Thus Donatus. But Dziatzko (1881), Dz.-Kauer, and Spengel insist on *discīdit* for metrical reasons, which seem to me, however, to be insufficient, although in my former edition of the *Adelphoe* (1896) I followed Spengel. *discīdit* occurs in 120.

561. **produxe** = *produxisse*; see on *And.* 151 (*praescripsti*). There is an allusion to 402 *qui egomet produxi.* **aibas** = *aiebas*; cf. n. on *Phorm.* 480. **factum**: on *Phorm.* 524. Cf. n. on 543 (*uerum*).

562. **nil pepercit**, "he showed (me) no mercy." **non puduisse**: on *And.* 245. **senem**: Syrus, seeking to arouse sympathy, calls himself "a poor old man"; cf. *seruolum* (566). Syrus is not to be thought of as the typical *senex* with white hair.

563. **modo**, "quite lately." **tantillum**, "only so big"; said *δεικτικῶς.*

564. **laudo**: on *And.* 443. **patrissas**, "you take after your father," i. e. after Demea himself. For the form see my *Adelphoe* (1896); cf. n. in Dz.-Kauer. **abi**: here commendatory, as "go 'way," "that will answer." See on *Phorm.* 994. Cf. n. on 220. **te**: i. e. Ctesipho.

565. **ne**: on *And.* 324.

566. **perquam**, "oh, very." See on 393; cf. 567 *perfortiter.* **seruolum**, "a poor slave"; the diminutive expresses helplessness, which is emphasized by what follows.

568. **potuit**: impersonal, in the sense of *fieri potuit*. Cf. App. on *Phorm.* 818 and Dz.-Hauler on *Phorm.* 303. **ego**: sc. *sentio*. **rei**: for the dat. see on *Hec.* 821. **caput**: i. e. *auctorem*; cf. n. on *And.* 458.

570. **hodie numquam**: on 551. Syrus pretends to be desirous of preventing a meeting between Demea and Micio, and Demea imagines that Syrus is acting in the interest of Aeschinus. Demea is all the more determined therefore to find his brother, and thus becomes an easy victim to the machinations of the slave. **hem**: on 224. **quid ais**: an exclamation of anger at the slave's bold remark; not as in 556. Cf. n. on *And.* 137. Transl. "what's that you say?" **ita**: on 543 (*uerum*).

572. **illius hominis**: i. e. the man at whose house or shop Demea may expect to find Micio. Cf. 261 *illius opera*.

573. **hac deorsum**, "down this street"; *hac = hac uia*; cf. n. on *And.* 600. *deorsum* is a dissyllable.

574. **hac** (sc. *uia*); to be taken with the verb, as in 575, not with *recta platea*. Transl. "pass this way, straight up the street." **platea**: on *And.* 796. **sursum**: the hiatus is rendered permissible by the pause in the sense. Yet it is not impossible that Ter. wrote *sursus*. Lucretius used both forms (II. 188 and 189). **eo**, "thither," i. e. to the end of the street, as indicated by *sursum*.

575. **cliuos deorsum uorsum est**, "there is a slope right down before you." **hac te praecipitato**, "fling yourself down that." Note the play on words: (1) 'hasten, etc.,' (2) 'kill yourself'; cf. n. on 318 and *And.* 606. **hac**: sc. *uia*.

576. **ad hanc manum**: accompanied by an appropriate wave of the hand to the right or the left. **angiportum**: on *Eun.* 845, *Phorm.* 891. **propter**: adv.; "hard by." With these directions of Syrus cf. those given by Launcelot to old Gobbo in Shak., *Mer. of Ven.*, Act ii. Scene 2, quoted on vs. 574 in my separate edition of the *Adelphoe*.

577. **illi**, "there"; on *And.* 637. **etiam**, "also," i. e. the fig-tree in addition to the *sacellum*.

578. **uerum**: on *Eun.* 347. **uah** here denotes vexation; see on *And.* 589.

579. **hominem**: i. e. a person with the intelligence of a man; "in my senses." Cf. the same word in 107, 734, 736, 934. Cf. also *Hec.* 214.

580. **erratio**, "chance of losing the way."

581. **Cratini**: Donatus derives *Cratinus* '*ἀπὸ τοῦ κράτους, id est a potentia*,' and adds '*congrue nomen inuenit diuiti*.' See Wessner, vol. ii. p. 120. **huius**: said with a gesture in the direction of the supposed residence; "there." Scan as a monosyllable. **eas**: sc. *aedis*.

582. **hac** (sc. *uia*, as in 574) picks up *huius* (581). **recta platea**: sc. *ito*. See on 574. **Dianae**: sc. *templum*. For this common omission cf. Hor. *Sat.* 1. 9. 35 *uentum erat ad Vestae*; the Gk. εἰς διδασκάλου (sc. οἶκον); the

Eng. 'to St. John's.' The word omitted gives regularly the characteristic locality or haunt of the person represented by the word in the genitive.

583. **lacum**, "pool." Reservoirs of water were constructed near the gates of a city for the use of beasts of burden, and as a safeguard against fire. See Donatus (Wessner, vol. ii. p. 120).

584. **pistrilla**, "a little mill," for crushing corn, and usually attached to a bakery. **exaduorsum**: on *Phorm.* 88. **fabrica**, "workshop." **ibist**, "it's there he is."

585. **lectulos in sole**: couches to be used in the open air; "open-air seats." These were set out on a terrace or balcony or flat house-top, called *solarium*, and were made of more durable material than those which were kept wholly under cover. **ilignis**, "of holm-oak"; selected for its durability. **dedit** = *locauit* (*conlocauit*); "he gave a contract for." The loose connection of the words in this verse suggests the embarrassment of the speaker. Strictly speaking we need *utendos* or the like with *in sole*, but two gerundives would be awkward; moreover, as Donatus explains, Syrus adds *in sole* at hap-hazard, in order to lend the appearance of particularity and therefore of probability to his falsehood about the *lectuli*; then fearing still that Demea may give him the lie (for Micio must have had plenty of such *lectuli*) he adds further the words *ilignis pedibus*, which give an air of still greater verisimilitude to his statement.

586. **ubi** = *in quibus*. **potetis**, "may carouse." **bene sane**: ironical; see on *And.* 848. Demea hurries away by the lane on the left.

587. **hodie**: on *Phorm.* 1009. **silicernium**, "dry-bones"; or "funeral feast," i. e. fit only to die and furnish occasion for one.

588. **Aeschinūs odiose cessat**, "A. is intolerably late." For *-ūs* cf. n. on 260. **prandium corrumpitur**, "dinner's spoiling." See on 376. *cena* and *prandium* were frequently confused.

589. **totus**, "from top to toe," "head over ears," "steeped."

590. **unum quicquid**: for *unum quidque*, as in Plaut. *Trin.* 881 *si unum quidquid singillatim et placide percontabere*; thus frequently in early Latin and occasionally in Cicero. See Brix, *l. c.* **bellissumum**, "sweetest," "most choice," suggests *bellaria* = "dainties," "dessert."

591. **cyathos sorbilans**, "sipping my cups." **paulatim**, "comfortably," "cosily." **producam**, "I will spin out," as in Hor. *Sat.* 1. 5. 70 *prorsus iucunde cenam producimus illam*, and Martial, 2. 89 *quod nimio gaudes noctem producere uino, ignosco*. Syrus withdraws into Micio's house.

ACT IV. SCENE 3.

Hegio, who had gone to the forum at the close of the third act to look for Micio (512), now returns with him. He has told Micio the whole story about Aeschinus and Pamphila, and secured from him promises of redress.

592. **lauder** makes clear the general character of the previous conversation.

594. **nisi si credidisti**, "you must have imagined." For *nisi* see on *And.* 249, *Ad.* 153. *si* is redundant. *nisi si* is sometimes strengthened by *forte*, as in *Eun.* 524, 662–663. **ita** anticipates the following infin. with subject acc.

595. **ultro**, "wantonly." **quam**: rel. = *iniuriam quam.* **expostules**, "complain of." Cf. n. on *And.* 639.

596. **ultro**, "besides."

597. **esse**: see App. Transl. "I have never imagined you to be different from what you are."

598. **uirginiś**: final syllable long because of the ictus of the verse. See Introd. § 91. **eas**: on *Hec.* 754.

599. **dixti** = *dixisti*; on 561. **mulieri**: the same as *matrem* (598). For the situation cf. *Hec.* 754 f.

600. This vs. is explanatory of *istaec eadem*, and is a very brief recapitulation by Hegio of what, it is to be presumed, he has learned in conversation with Micio while walking with the latter from the forum. **fratrem**: i. e. Ctesipho. **eius** points to *fratrem.* **psaltriam**: the music-girl carried off by Aeschinus to oblige Ctesipho. See App.

601. **opus est facto**: on 342. **bene facis**, "thank you"; on *Heaut.* 1054. Cf. 604, 970. See App.

602. **illi**: i. e. Pamphila.

603. **officium**: on 464.

604. **immo ego ibo**, "no, I will go in person." See on *And.* 523.

605–6. **quibus**, etc. = *quanto eis res sunt minus secundae, tanto magis sunt ei . . . suspiciosi.*

606. **ad contumeliam**, "in the light of an affront." **accipiunt magis**, "they are inclined to regard."

607. **inpotentiam**, "helplessness."

608. "Wherefore that you should make the explanation to her yourself, in a personal interview, is the better way to appease them." **te ipsum** is the subject of *purgare*, the object being understood, e. g. *quae facta sint* (i. e. the apparent desertion of Pamphila by Aeschinus). **ipsi**: i. e. Sostrata; see on *Hec.* 254 (*uobis*). **coram**: on 484. **placabilius est**: on *Heaut.* 204–205 (*tolerabilis*). Cf. n. on *Phorm.* 961.

609. **et recte et uerum**: note the combination of adv. and adj. (noun), and cf. Plato, *Phaedo* 79 D, καλῶς καὶ ἀληθῆ λέγεις. **intro**: i. e. into the house of Sostrata.

ACT IV. SCENE 4.

Aeschinus now returns from the forum (see 277), and turns over in his mind the critical character of the situation. It is evident that Sostrata and

Pamphila have heard about the abduction of the music-girl, and believe him to be false. Yet he cannot explain without disclosing his brother's secret. Finally he decides to go to Sostrata's house and make a clean breast of the matter. He is interrupted in this laudable undertaking by the unexpected appearance of his adoptive father.

610. **discrucior** : on *Phorm.* 1011 (*distaedet*). **animi** : on *Hec.* 121. **hocine**, etc. : on *And.* 245. **obici** = *obiici* ; hence the first syllable is long. **tantum** : emphatic ; "this evil, so great as it is."

611. **quid me faciam**, "what I am to do with myself" ; more freely, "what will become of me." See on *And.* 143 and 709. Cf. n. on *Hec.* 668. **quid agam** : more general in meaning than *quid faciam.*

612. **membra . . . sunt**: cf. Verg. *Aen.* i. 92 *Aeneae soluuntur frigore membra.*

613. **obstipuit**: cf. *And.* 256, *Phorm.* 991. **nil consili**, "no plan of action."

614. **uah** here denotes despair ; see on *And.* 589. **turba**, "confusion," "embarrassment."

615. **de me** indicates the source of the suspicion ; cf. n. on *And.* 359. **incidit** : sc. *eis* (dat.), i. e. Sostrata and the rest, who entertain the suspicion ; cf. *And.* 501 *tibi istaec incidit suspicio.*

617. **hance** : see App. **anus** : Canthara, the nurse. *anus* is usually an elderly woman of inferior rank or condition, *matrona* an elderly lady. The latter can be called *anus* only in a slighting way, as in 939. Cf. *Hec.* 231, 621. **id indicium fecit** = *id indicauit* ; see on *And.* 157, *Hec.* 546.

619. Scan *Pámphilă* | *quid agát* ; see on 598. **iam partus adsiet**, "whether her delivery is already at hand." To make good the omission of the interrogative particle, Dziatzko conjectures *partusne* or *partun.* See n. in Dz.-Kauer.

620. **eon** = *eone* ; "whether for that reason." **abi** : on 220.

621. **dedisti uerba**, "you have imposed upon us." Cf. n. on *And.* 211, *Eun.* Prol. 24. **tua . . . fides**, "our trust in you has deceived us."

622. **ualeas**: repellent ; "away with you," or even like our "farewell" as sometimes used. Cf. n. on *And.* 696 ; Gk. χαίρειν λέγω.

623. **id** : i. e. *mihi . . . emisse* (617).

624. **garrulae illi**, "to that chatter-box," "tell-tale." **ac fieret palam**, "and (the secret) should be made public." The sudden change of subject is a colloquialism. *palam* is virtually an adj. = "evident," "open." Cf. n. on 71.

625–6. **quod . . . ecferri**, "a matter that must by no means get abroad anywhere" ; *opus est* with subject nom. is probably an earlier use than that with the abl. See B., '*The Latin Language,*' 341. 2.

626. **ac mitto**, "well, I'll let that pass." See on *Phorm.* 232. **fieri . . . exeat**, "arrangements can be made to keep the matter from leaking out anywhere." **potis est** : impersonal; cf. n. on *And.* 437. **ut ne** (or *ne*) always expresses negative purpose, but the universality of this law is not admitted by all grammarians. Cf. Dräger, *Hist. Synt.* II. 291–292. See however B., '*The Latin Language*,' § 385 *fin.* Thus also *Hec.* 839, and *And.* 699 (where Fairclough must be mistaken in explaining *ut ne* as = *ut non*).

627. **id ipsum** : object of *credant*. Aeschinus fears that he will not be believed by Sostrata and Pamphila if he explains the truth to them regarding the music-girl, so greatly are appearances against him. **tot . . . similia** : i. e. so many circumstances combine to give colour to the assumption that I carried her off for my own sake, and not for Ctesipho's.

629–30. **non me . . . indicasse** : on *And.* 245. **hanc rem** : i. e. his relations with Pamphila, not the abduction of the music-girl.

630. **ut ut erat gesta**, "bad as it was," lit. "however it had been done." Cf. n. on *Heaut.* 200. **exorassem**, etc., "I'd have got his permission to marry her," if I had asked for it. That is, I was a fool not to tell him, for I could so easily have obtained his consent to my marriage.

631. **cessatum . . . est**, "procrastinating have I been up to this moment." **nunc . . . expergiscere**, "from this instant, Aeschinus, rouse yourself!"

633. **pultare** : on *And.* 682 (*concrepuit*). **hasce** : sc. *fores*.

634. **heus** : on *And.* 635. **Aeschinū́s** : on 588 and 598. **aperite aliquis**, "open some one." Instances of this combination of *aliquis* with a plural verb are numerous in Plautus; cf. *Pseud.* 1272 and Lorenz's note.

635. **huc** : on *Heaut.* 174.

ACT IV. SCENE 5.

Micio, who, in company with Hegio, had gone into Sostrata's house (609), says a few words to Sostrata as he comes out. He then falls in with Aeschinus and endeavours to test his loyalty to Pamphila by means of a little bit of strategy. He is pleased to find Aeschinus faithful, and assures him that he shall be married. Aeschinus is overcome with gratitude. This scene begins within the limits of vs. 635; see on 958.

636. **facite** : Micio may be supposed, in view of subsequent events, to have bidden Sostrata be of good cheer, and make ready for the marriage of her daughter. **haec** : matters which have been the subject of conversation between Sostrata and Micio.

637. **quis . . . pultauit** : said aside. Why Micio should be in doubt regarding the identity of the person who knocked, it is difficult to say. We may suppose that Micio, being in conversation with Sostrata, failed to

catch the words of Aeschinus when the latter called aloud his name (see 634); or else that Micio is mischievous here, as he is later on, and pretends that he does not know who knocked. In the latter case the words are meant to be overheard by Aeschinus. For *pultauit* see on *And.* 682 (*concrepuit*).

637–8. Aeschinus speaks aside.

638. **pepulisti**: much the same as *pultare*. Cf. 788. **fores**: on *And.* 580.

639–40. Said aside. **melius est**, "it is just as well," or "he deserves it."

640. It is the concealment of the fact from his father, rather than the deed itself, that causes Micio annoyance, for it upsets the latter's pet theory of education as set forth in vss. 52–56. Cf. 629–630.

641. **respondes**: on *Eun.* 851. **istas**: sc. *pepuli.* **quod sciam**, "so far as I know"; see A. & G. 535. *d.*

642. **ita**, "so?" "really?" "yes?"

643. **erubuit**, "he blushes," lit. "he has become red." Cf. n. on *And.* 878 (*pudoris signum*). **salua res est**, "the situation is saved," "it is all right." Micio's doubts as to his son's honourable intentions are now dispelled. He is moreover assured of the young man's shame at having concealed from him the story of his love affair. Cf. 827–828 *in loco uereri.* **dic sodes**, "tell me, I entreat you"; said with considerable earnestness.

646. **aduocatum**: on *Eun.* 340.

647. **pauperculae**, "in poor circumstances"; as in *Heaut.* 96.

648. **ut opinor**, etc.: a mixture (fusion) of two constructions (*ut opinor, eas non nosti*, and *opinor eas non nosse te*). Cf. n. on *Phorm.* 480–481 (*ut aibat*, etc.). **et**, "or rather."

649. **enim**: on *And.* 91.

651. **illi**: i. e. *uirgini.*

652. **leges**: the Attic law, in the case of a maiden who was an orphan and portionless, seems to have favoured her marriage with her nearest male relative (ἀγχιστεύς: see Diod. Sic. xii. 18. 2. 3), or else to have compelled the latter to endow her according to his means. But the Attic law was not entirely clear — a fact remarked by Aristotle (Ἀθην. πολιτ. 9. 2). A partial recital of it, as it stood in the time of the New Comedy, is given in *Phorm.* 125–126. Cf. n. on *And.* 71. The law undoubtedly had particular reference to the ἐπίκληροι, i.e. only daughters and heiresses. Cf. The Book of Numbers, xxxvi. 8. See Dz.-Hauler on *Phorm.* 125. **perii**: said in a tone of despair.

653. **recte**, "all right!" Cf. n. on *Heaut.* 518, 228.

654. **Mileti**, "at Miletus"; an Ionian colony in Asia Minor. An Athenian citizen might reside in a colony and still be subject to Athenian law.

655. **ita**: on 287. **animo male est**, "I am losing my senses"; said aside. *animo* is dative.

656. **ipsae**: i. e. *mulieres* (647). **illas**: sc. *dicere.* Cf. *And.* 853. **n. nil enim**, "nothing, of course"; on *Hec.* 850. The women agreed to it eventually, though an objection was made at first (657 ff.).

658. **neque**: adversative; "but . . . not." Cf. similar use of *οὐδέ*.

659. **priorem esse illum**, "that he has the prior right," to the girl. *illum* points to the *alius uir* (of 657), who of course is Aeschinus. **huic**: i. e. the Milesian.

660. "Do not these demands seem to you to be just?"

662. **quid . . . ni**: separated; cf. n. on *Heaut.* 529, *Ad.* 466. For the subj. cf. H. 557; A. & G. 443 and 445.

663. **etiam**: purely additory according to Kirk, who cites this passage in *A. J. P.* xviii. p. 31, 2), but *etiam* here seems to be rather intensive than additory, *atque etiam* = "and even," "and indeed." Cf. Kirk, *l. c.* p. 32. vi. If, however, Kirk is quite right, *etiam* here assists *atque* in adding *inliberaliter* (664) to *duriter inmisericorditerque*, and is pleonastic. Cf. n. on 532.

664. **inliberaliter**, "ungenerously"; cf. n. on 449.

665–6. **quid**, etc., "what, pray, do you suppose will be the feelings of that wretched man who was the first to consort with her?" **tandem**: on 685. **animi**: partitive gen. with *quid*, as in *Eun.* 1015. **illa consueuit**: the omission of *cum* is unparalleled. See App.

667. **haud scio an**, "perhaps"; on *And.* 525.

668. **quom**, etc., modifies *quid . . . creditis fore animi.* **sibi praesens praesenti eripi**, "snatched from him in his very presence." See App.

670. **qua ratione istuc**, "how so?" **despondit**: sc. *eam adulescenti.* A formal betrothal was usual then, as is the case now in some countries, e. g. in Germany.

671. **quoi quando nupsit**: two distinct questions; "to whom was she wedded, and when?" **auctor**, "consenting witness"; such as a parent or guardian, who must give his consent to the marriage to render it legal.

672. **alienam**, "a stranger," i. e. a person whom his father had not selected for him, and whose family was in no way associated with his own. Cf. *Phorm.* 582. But *aliena* may mean 'one who is affianced to another by law,' "another man's bride," and have reference to Pamphila as an orphan and compelled under the law to marry her next of kin. Cf. 652. Note the extravagant language here and in the previous vs. There has been no marriage yet, of any sort. **sedere**, "sit inactive."

673. **tam grandem**, "so far advanced (in years)"; cf. our colloquial (slang) "so grown up." Cf. 930, *Phorm.* 362, *And.* 814. **dum**: with *exspectantem* (674). **cognatus**: i. e. the Milesian.

675. **id** is inner acc.; "that's the position you should have maintained." Cf. G. 333; A. & G. 390. *c.*; H. 409. 1.

676. **ridiculum**, "absurd!" see on *Phorm.* 524. **dicerem**: see A. & G. 444. *a.* Cf. n. on 691.

677–8. **quid . . . nostra** : sc. *sunt* (with Spengel) ; "what have we to do with these matters ?" Those commentators who, like Dziatzko, make *nostra* abl. with *rēfert* (understood), fail to account for *ista* as a plural. Yet if *ista* is sing. and refers to the girl, the construction becomes irregular, since a pronominal subject of *interest* or *rēfert* should be neuter, as in *Phorm.* 723, or as in 800 and 940 of the same play, where *rēfert* is undoubtedly understood. Moreover *illis* includes both women — a fact that renders it unnecessary that *ista* should refer to either of them.

679. The change of metre is in keeping with the change in Micio's tone, which now becomes serious and confidential.

680. **quo magis**, "wherefore the more."

681. **ita . . . ames**, "so truly would I have you love me for my deserts." For the form of this sentence cf. 749–750 *ita . . . ament, ut*, etc. **promerentem** : on *And.* 139.

682. "(So truly) as I am deeply grieved to have been guilty of this fault." **admisisse in me** : cf. *Phorm.* 270 ; Plaut. *Amph.* 885 *quae neque sunt facta neque ego in me admisi.* **id** takes up the previous cl. for the sake of emphasis, the cl. itself (rather than *id*) being the true subject of *dolet.* Cf. n. on *Phorm.* 162.

683. **me tui pudet**, "I am ashamed to look you in the face." See *Heaut.* 260 ; n. on *Phorm.* 392. Cf. *Hec.* 793.

684. **liberale** : on *And.* 123. Cf. n. on 464, 57. **indiligens**, "reckless," "careless" ; cf. *socordem* (695).

685. **tandem**, "pray" ; often in questions to produce emphasis. Cf. 665, 276.

687. **magnum** : predicative. See App. Cf. n. on 470.

688. **cedo**, "tell me" ; on *And.* 150.

689–90. "Did you practise any caution, or exercise any foresight of your own as to what should be done, (or) in what way it should be done ?" For the syncopated forms of verbs in this sentence see on 561.

690. **qua** = *qua ratione.* The two questions depend on *prospexti.*

691. **qua resciscerem** : an independent deliberative question ; "how was I to find it out ?" Cf. A. & G. 444. Note. With *qua* understand *uia* or *ratione.* **haec**: inner acc. ; "while you were thus hesitating." Cf. *Hec.* 213 *perturbes haec.*

692. **quod . . . fuit** : on 423, 511.

693. **dormienti**, "while you slept" ; for the metaphor cf. 631 *expergiscere.* Cf. also *Heaut.* 730 ; n. on *Phorm.* 1007. For the spirit of the vs. cf. *Heaut.* 1038.

695. "I would not have you equally indifferent to the rest of your

affairs." For the genitive see Roby 1320 and A. & G. 349. *a.* and *d.* ; cf. Tac. *H.* 3. 31 *gregarius miles futuri socors.*

697. **ludis nunc**: Micio is not mocking Aeschinus now. Micio ceased at vs. 680 to play with the young man's feelings. But Aeschinus was quite taken in by his uncle's little 'ruse' (see 639 ff.) and begins to suspect the latter's sincerity only when there is no real need to do so.

697–8. **nescio**: **quia**, etc. : i. e. I can give you no definite reason, but because, etc.

698. Aeschinus, though brought up with the greater laxity, is really a better boy than his brother ; cf. 705, etc.

699. **abi domum**, "be off home." **deos conprecare**, "supplicate the gods." According to Seruius on *Aen.* iii. 136, a wife could not be married, nor even a field be ploughed, without preliminary sacrifices. Cf. *Phorm.* 702. **accersas** : on *And.* 546 ; cf. *Heaut.* 948.

700. **quantum potes** : on 350.

701. **quam oculos meos** = "than my life" (nearly). Cf. 903, and Catullus, 3. 5 *passer . . . quem plus illa oculis suis amabat.*

702. **quam illam** : i. e. than the girl you love ; said jokingly, but with the purpose of checking the young man's extravagant way of speaking. **aeque**, "just as much." **perbenigne**: sc. *dicis* ; ironical, "you are very kind." Cf. *Phorm.* 1051. The word was also used as a polite form of refusal, like καλῶς or κάλλιστα, or the French 'merci.' Cf. Hor. *Epist.* 1. 7. 16 and 62.

703. **periit**: **abiit, nauem ascendit**, "he has vanished : gone, embarked." The second and third statements explain the first, which is somewhat extravagant. The whole is a playful way of saying that the Milesian was a purely hypothetical personage, who may be summarily dismissed now that he is no longer needed. **abi**, "go to," denotes satisfaction here ; cf. n. on 564.

705. **quo**, "in what degree," shows that *eo* is to be understood with *magis.* The omission is unusual, even in colloquial Latin. For the general idea of this vs. see Plaut. *Rud.* 22–30, and cf. the way in which, in Hom. *Il.* iii. 340 ff., Menelaus, who prays, defeats Paris, who does not pray. Cf. also The Epistle of St. James, v. 16, 'The effectual fervent prayer of a righteous man availeth much.'

706. **quae opus sunt** : i. e. for the wedding. Cf. n. on 335. **ut dixi** : i. e. in 699. Micio enters his own house.

707. **negoti**, "situation." Micio's conduct exhibits none of those stern characteristics usually associated with the *patria potestas.*

708. **qui . . . gereret**, "how could he have gratified me more ?" Cf. n. on 214, 431.

709. **gestandus in sinu est** denotes very tender affection. Cf. Cic. *Fam.*

14. 4. 3 *iste uero sit in sinu semper et complexu meo.* **hem** expresses admiration here. It = "I should say so indeed!" or even (the slang) "you bet!"

710. **commoditate**, "complaisance," "kindness"; cf. n. on *Heaut.* 521 *mulier commoda.*

711. **ne**: on 626 (*ut ne*). **sciens**: pregnant; "knowing what I do," "with my present experience"; like *Heaut.* 1050. The word might be rendered, "carefully."

712. **cesso ire**? = *iam ibo.* Hence the following *ne*, which denotes negative purpose. Aeschinus goes into Micio's house for the purpose indicated in 699. On *siem* here as against *sim* see the Dz.-Kauer edition.

ACT IV. SCENE 6.

Demea comes back weary and angry after the fruitless search for his brother, on which Syrus had sent him (569–586). He makes his appearance from that side of the stage which led toward the forum.

713–4. **ut . . . Iuppiter**, "may mighty Jove confound both you and your instructions"; optative subj. Cf. *Eun.* 302; n. on *Heaut.* 810–811. Cf. also G. 261. **cum tua monstratione**: cf. *Hec.* 134; n. on *And.* 941. **magnus** (= μέγας) is suggestive of that might through which the god is enabled 'to destroy the works of the wicked.' Note its juxtaposition with *perdat.*

715. "I have crawled through the town from end to end." The verb expresses slow and weary movement. Cf. Plaut. *Amph.* 1011 *omnis plateas perreptaui.* **lacum**: on 583.

716. **illi**, "there"; on *And.* 637.

716–7. **nec . . . homo . . . quisquam**: an emphatic pleonasm; see on *And.* 90. Cf. n. on 366. **aibat**: on 561. **domi**: i. e. at Micio's house.

718. **obsidere usque**, "to stay on and on," more lit. "to make a siege of it."

ACT IV. SCENE 7.

Demea is about to enter the house when Micio comes out. The latter is immediately assailed by his brother with reproaches touching the newly discovered iniquities of Aeschinus, whose intrigue with Pamphila is a more serious matter than the abduction of the music-girl. Micio insists that things are as they should be, and urges Demea to put aside his anger and join in the wedding festivities. Demea is inexorable, and gives vent to his rage in a concluding soliloquy.

719. Said, perhaps to Aeschinus, and while Micio is still partly within the house. **illis**: i. e. Sostrata and her daughter. **in nobis moram**: on *And.* 166.

720. **eccum ipsum**: on *And.* 532 and 855.

721. **fero**, "I come to report."

722. **boni**: on 476. **illius**: a dissyllable, or = *illĭus.* **adulescentis**:

i. e. Aeschinus. **ecce autem**, "just see now!" The expression is one of feigned amazement — very ironical. **noua**, "unheard of."

723. **capitalia**, "atrocious," lit. "worthy of capital punishment." Festus (p. 48 Müll.) has *capital, facinus quod capitis poena luitur.* **ohe iam** ("oh now!" "stop now!") expresses amused deprecation. Cf. 769; *Phorm.* 418; Hor. *Sat.* 2. 5. 96, and 1. 5. 12 *ohe iam satis est.* **qui**, "what sort of."

724. **ah**: see App. **somnias**, "you fancy."

725. **ciuem**: in emphatic position; "who is a citizen."

726. **oho**: a monosyllable, expressing astonishment and indignation.

727. **clamas**: on 380. **insanis**: cf. our colloquial "to be mad" = "to be angry." **malim quidem**, "I should prefer in fact (to alter the situation if I could, but I cannot)"; aposiopesis. Micio was, perhaps, about to add '*mutare si queam: nunc quom non queo, sino,*' but he is interrupted by his brother, who is eager to unload his grievances. Cf. 738.

728. **di bene uortant**, "heaven bless it!" **uirgo nil habet**: i. e. she is *indotata*; cf. 729, *Phorm.* 120, 938. See on *Ad.* 759.

729. **scilicet**: on *And.* 950.

730. **enim**, "of course"; on 656; cf. n. on *And.* 91. **fert**: on 53.

731. **illinc huc**: i. e. from her house to mine.

732. **istocine**: i. e. *istoc* + *ce* + *ne*; cf. 304 *hocine*, and n. **oportet**: sc. *fieri*; cf. *Heaut.* 562 *itane fieri oportet.* **quid . . . amplius**: Micio humorously misunderstands Demea's previous question. Cf. Simo's pretended obtuseness in *And.* 954–955.

733. **quid facias**: for the subj. see on *And.* 191, 282. **ipsa re**, "in very fact." **istuc dolet**: on *Phorm.* 162.

734. **simulare**, "to feign (grief)." **est hominis**, "is the part of a man (of right feeling)." Cf. n. on 107, 579.

736. **magis**: sc. *quam simulare.*

737. **placet**: on *Eun.* 851.

738: **quom**: causal; cf. n. on *And.* 422.

739. **ita . . . quasi**: on *Heaut.* 885. *quasi* (= *ut*, or *quemadmodum*) belongs mainly to early Latin. Thus Lorenz on Plaut. *Pseud.* 194 f. Cf. E. P. Morris, on *Pseud.* 199. **tesseris**: dice were of two kinds, *tesserae* (**κύβοι**) and *tali* (**ἀστράγαλοι**, 'ankle-bones'). The former were, in their shape and marking, like the dice of modern times. The latter were oblong and rounded at the ends, and were marked only on the four sides. See Plaut. *Curc.* 355 f.; Tyrrell on *Mil.* 164; Marquardt, *Privatl. d. Röm.* pp. 847–854. See also note on this vs. in my ed. of the *Adelphoe* (Macmillan & Co., 1896).

740. **illud . . . iactu** = "the throw most needed." Cf. n. on *And.* 490. Here the meaning is completed by the supine. But *quod* may be an adverbial acc. = "in respect to which," and *iactu* the abl. of *iactus.*

741. **id** takes up *illud*; cf. 358. n. **ut corrigas**: sc. *fac*; "see that you set right," "mend." **arte**, "skill," "stratagem," as in Hor. *Sat*. 2. 8. 84 *arte emendaturus fortunam*.

742. **corrector**: ironical; "fine mender you!"

743. **periere**: cf. n. on *Eun*. 211 (*peribit*). **quantum potest**, "without delay"; on *And*. 861.

744. **aliquo**, "in some direction," i. e. "to somebody or other." **abiciundast**, "ought to be cast off," i. e. "ought to be sold." **pretio**, "at a price"; probably "at cost price." **gratiis**, "for nothing." The constr. is the same as that of *pretio*. In later Latin this abl. became a dissyllable, *gratis*, and a mere adverb.

745. **est**: sc. *abiciunda*.

746. **facies**: sc. *eā*; cf. Micio's reply. **pro**, etc.: on *And*. 237.

747. **meretrix**: the music-girl, whom Demea still believes to have been purchased for Aeschinus. **mater familias**: a term applicable to Pamphila after marriage.

749–50. **ita . . . ament**: on *Phorm*. 165. **ut . . . ineptiam**, according to Spengel and Dz.-Kauer, depends on *credo* (750); "as (when) I contemplate your folly, I believe." Thus also my former ed. of this play; but *ut* is the natural correlative of *ita* and may be so taken here. Vs. 750 will then be merely explanatory of *ut . . . ineptiam*, and *ut* may be understood before *credo* from *ut* in 749; "as I believe, etc." Cf. n. on 681.

750. **facturum**: sc. *te*. **quicum**: on 477. **cantites**, "practise music," i. e. "sing and (possibly) dance."

751. **noua nupta**, "bride"; cf. 938 *nouos maritus* = "bridegroom."

752. **restim ductans**, "trailing the rope." Micio will be the leader, and will hold one end of the cord which passes through the hands of the performers in a chain-dance. Cf. Livy's description of a festival in honour of Juno (27. 37. 14). **probe**: a corroborative particle; "exactly." Cf. n. on 543, *Eun*. 768.

754. **haec pudent**: personal construction. See on *And*. 481–482; *Phorm*. 392, 1042.

756. **hilarum ac lubentem**, "jolly and happy."

757. **hos**: not *has*, because Hegio (see 609) and, perhaps, Aeschinus (see 756 *gnati*) are included; or the masc. may be purely conventional, as in *dominus* (894). **conuenio . . . redeo**: for the present with future force cf. n. on 549. Micio enters Sostrata's house.

758. **hancine uitam**: on 732 and 304. **hanc dementiam**: the anaphora would call for *hancin*, were not the metre opposed to the longer form.

759. **sine dote**: this was a serious matter, for it affected the legal status of the wife. See Plaut. *Trin*. 689–691. Cf. n. on 728.

761–2. **Salus**: frequently personified in Roman comedy, along with other

abstractions, such as *Pietas*, *Voluptas*, etc., for which see Lorenz, Introd. to Plaut. *Pseud.* p. 22. n. 20. Cf. *Hec.* 338. n. The expression *Salus seruare* appears to have been proverbial; cf. Plaut. *Capt.* 529, *Most.* 351; Cic. *Verr.* 3. 57. 131 *te nulla Salus seruare potest.* For the thought cf. 299–300.

ACT V. SCENE 1.

Syrus comes out of the house, where evidently he has had enough to eat, and more than enough to drink (see 590 f.). He falls in with Demea, whose anger and disgust are increased by the slave's condition and insolence.

763. **Syrisce**, "Syrus, my boy." The form expresses endearment; cf. *Olympisce mi, mi pater, mi patrone* (Plaut. *Cas.* 739). The slave's way of calling himself by name is paralleled by Dauos in *And.* 206, by Libanus in Plaut. *Asin.* 249, and by Acanthio in *Merc.* 112. Cf. *Hec.* 878, *Ad.* 631.

764. **laute**: on 425. **munus**, "duty," with reference to eating and drinking.

765. **abi** expresses satisfaction here; "get along with you," i. e. "good," "all right." Cf. 564, 703. See on *Phorm.* 994. **postquam**: on *Phorm.* Prol. 1. **intus**: i. e. within the house; opposed to *huc* = outside the house (766). **rerum**: gen. with adj. of fulness; "crammed with everything."

766. **prodeambulare**: i. e. *pro-de-ambulare*, ἅπαξ λεγόμενον. *deambulare* suggests an easy, comfortable gait; cf. *Heaut.* 587, 806. Transl. "I 've taken a fancy to stroll forth in this direction." **illud**: the neut. is contemptuous. **sis** (= *si uis*) expresses impatience. Demea is speaking aside.

767–8. **ecce . . . noster**: a part of Syrus' soliloquy. Syrus is feeling well, and so (in imagination) he adopts Demea.

768. **quid fit**: on 266. **scelus**: on *Phorm.* 978.

769. **ohe iam**: on 723. **uerba fundis hic**, "you are wasting words here"; similar in sentiment to 434. **sapientia**: abstract for concrete; "old wiseacre," with allusion to 394.

770 **tun** = *tunĕ*, emphatic; if *you* were my (slave)." See App. **dis** = *diues*. Note the play in *dis*: (1) "rich," (2) "Pluto," i. e. "a dead one."

771. **rem**: on 220. Cf. Plaut. *Capt.* 452 *edepol rem meam constabiliui.*

773. **peccato**: i. e. the intrigue of Aeschinus with Pamphila.

774. **sedatum**, "settled," i. e. through the betrothal of the two young people.

775. **nollem huc exitum**: sc. *esse a me*; "would I had not come out hither"; said aside. See on 165. *exitum* being intrans. is impers. Syrus is irritated at being thus disturbed by Demea, and anxious lest he should enter the house and discover Ctesipho.

ACT V. SCENE 2.

Ctesipho sends a slave to summon Syrus into the house. Demea catches his son's name and becomes suspicious, with the result that he rushes indoors in spite of earnest opposition on the part of Syrus.

776. Dromo calls to Syrus, *sotto voce*, from the door of Micio's house. **abi** : said threateningly, but in an undertone. Dromo disappears.

777. **carnufex** : cf. 363. See on *And.* 183.

779. **est alius quidam**, "it is another of the name." **parasitaster** : a diminutive of contempt; "a sorry hanger-on." **paululus** : here used of stature. The parasite would therefore be very unlike Ctesipho, who, presumably, was well grown.

780. **nostin**, "do you know him?" Said with an air of innocence. **iam scibo**, "I'll soon find out," whether I know him or not. See on 361. **mitte me**, "hands off!" Cf. *Heaut.* 947.

781. **noli** : sc. *abire.* **non manum abstines** : a virtual command; "won't you keep your hands off?" See G. 453 and Note 2. **mastigia**, "scoundrel"; see on *Phorm.* 684, where *uerbero*, the genuine Latin equivalent, is used.

782. **cerebrum dispergam** : cf. 317. Demea threatens Syrus with his stick, which undoubtedly was a part of the regular equipment of the *senex* in comedy. See in general the illustrated MSS. C P O F (Introd. pp. 61. 63), and the Pompeian frescoes representing play-scenes. In particular see the Miniatures in Codices Ambrosianus (F) and Parisinus (P), as reproduced by Jacob van Wageningen (Groningen, 1907) — more esp. those of the *Andria*, wherein Simo's staff is conspicuous. In the Miniatures of the Codex Vaticanus (C), as reproduced (for the *Phormio*) at Cambridge, Mass., in 1894 (see Introd. p. 61. n.), the staff of the old man (Demipho) can be traced, with some difficulty, at verses 231 and 766 (plates vii. and xx.). See also the excellent illustration in Baumeister's '*Denkmäler*, etc.,' vol. ii. p. 827. **abit** : pres. tense; "well, away he goes." Demea disappears indoors.

783. **comissatorem**, "fellow-reveller"; from Gk. κωμάζειν. Cf. *Eun.* 442. For acc. of exclamation see on *And.* 869; cf. *Ad.* 304.

785. **nisi** : on 153. **haec** : on *And.* 328. **interea** : pleonastic. **in angulum** : i. e. "into a corner," within the house of Micio; for the meaning of *angulum* here see Plaut. *Pers.* 631, *Aul.* 437, 551. Demea had entered by the principal door, the middle one of the three. Syrus goes in presently by the 'side-door' to the right of this. See n. introductory to Act i. Scene 1. For *dum* in this vs. see on *Phorm.* 982.

786. **hoc uilli**, "this little drop of wine"; for the gen. cf. 870 *hoc fructi*, Plaut. *Amph.* 463 *hoc operis*, and Palmer's n. there **sic agam**, "that's what I'll do." Syrus disappears within.

ACT V. SCENE 3.

Micio comes out from Sostrata's dwelling, into which he had gone at vs. 757 (cf. 719). At the same instant Demea appears from the house of Micio, much distracted at the discovery that it is Ctesipho, not Aeschinus, who is in love with the music-girl. He pours out his mind to Micio, who finally calms him, and persuades him to remain and take part in the marriage festivities of Aeschinus and Pamphila.

787. Micio turns and speaks to Sostrata who is within. **parata a nobis sunt**, "we have everything ready."

788. **ubi uis**, "whenever you wish." The sentence is interrupted by the noise which Demea makes as he comes out. Micio was about to add words to the effect that there was nothing to prevent the immediate transfer of the bride to the home of the bridegroom. **a me**: on *And.* 226. Transl. "at my house." **pepulit**: rarely used of a person coming *out* of a house, but Demea is so violent in his wrath that Micio may well imagine the sounds he hears to be made by a person eagerly knocking to be admitted. Cf. 638, 633; n. on *And.* 682.

790. Cf. Eur. *Med.* 148. Demea does not see Micio until 792. **em tibi**: on 537, *Phorm.* 847. Micio is soliloquizing.

791. **ilicet** = *ire licet*; "you (we) may go," "all is over," and so like our "all is up," "the fat is in the fire." Cf. *Phorm.* 208 where it is used more literally as a formula of dismissal.

792. **paratae lites**, "a row is on," for Ctesipho. Cf. n. on 96 (*nullum factum*), *Phorm.* 133. **succurrendum est**, "I must go to the rescue."

793. **liberum**: on 411 (*suom*).

794. **ad te redi**, "return to your senses"; cf. n. on *And.* 622.

795. Demea assumes a forced repose of manner. **repressi**: sc. *iracundiam.* **redii**: sc. *ad me.*

796. **rem ipsam putemus**, "let us take account of the actual state of the case." Cf. n. on 208, *Phorm.* 718. **dictum . . . fuit**, followed by *ne*, etc. (797), has the sense and construction of *cautum . . . fuit.*

797. **ex . . . ortum**, "it was from you in fact that the suggestion came." See 130 f.

799. **recipis**: see on *Hec.* 743.

800–1. **num qui minus aequom est**, "is it in any way unfair?"

801. **mihi**: sc. *tecum.*

803. **uerbum**: on *And.* 426.

804. This proverb appears in one form or another in Cicero (*de Off.* 1. 16. 51), Seneca (*de Benef.* 7. 4. 2), Martial (2. 43. 1 and 16), Aristotle (*Eth. Nic.* 8. 9. 1) and Plato (*Lysis*, 207 C). It is referred by Donatus to the Pythagoreans. The Gk. is **κοινὰ τὰ τῶν φίλων**.

805. **facete** : ironical. **nunc . . . oratiost**, "now for the first time have you delivered yourself of this sentiment," more freely "it 's pretty late in the day for you to talk like this." See 130 f., where Micio urged a division rather than a combination of duties.

806. **ausculta paucis** : sc. *uerbis*. See on *And.* 29.

807. **principio**, "in the first place." The second reason follows in 821 ff. **id** : explained by the cl., *sumptum filii quem faciunt*, as if Ter. had written *id . . . quod tantum sumptum faciunt* (*quod* being causal). **sumptum** : acc. by attraction of the following *quem*. See Roby, 1067. We might expect *quem sumptum*, or else *sumptus quem*.

808. **hoc . . . cogites** : on 500.

809. **illos duo** : Aeschinus and Ctesipho. **pro re tua**, "according to your means." **tollebas**, "you were bringing up." See on *And.* 219.

810. **fore** virtually = "would have to be."

812. **eandem . . . obtine**, "keep to that same plan of former days"; i. e. a plan in accordance with which Demea's entire property shall go as an inheritance to his two sons. Micio means that he himself will pay for the lads' extravagances.

813–4. "Hoard, scrape, save, be sure that you leave them as much as possible." For the thought cf. 868–869 ; cf. also *Heaut.* 139.

814. **gloriam . . . obtine**, "maintain your credit for that (plan of action)," "keep up your reputation for that (kind of thing)."

815. **mea** : acc. pl. Elsewhere in Ter. *utor* is constructed with the abl. Observe that here the pronoun is neuter and at a distance from its verb. *abutor* in Ter. always takes the acc. ; cf. n. on *Phorm.* 413. Transl. "my possessions, which unexpectedly (in that I did not get married) have become available (for present purposes), permit them to enjoy." Cf. *Phorm.* 251. Micio is thinking of vs. 811. Had Micio got married his money would have been held by him in trust for his own children.

816. **summa** : sc. *pecuniae* or *rei* ; "capital," "estate" ; that of Demea is meant. **hinc**, "from my funds" ; said δεικτικῶς.

817. **de lucro esse**, "to be as (if derived) from the profits." *de* serves to indicate the source, as in the expression *de genere summo*. For variation in the construction, however, cf. *Phorm.* 251 ; Hor. *Od.* 1. 9. 14 *lucro adpone*.

818. **in . . . cogitare**: cf. n. on 500.

819. **dempseris** : for the tense see on *And.* 456 (*uidero*). Cf. n. on 127.

820. **rem**, "the money." **consuetudinem amborum . . .** "it is the conduct (character) of the two lads, that . . " ; understand *curo*, or *loquor*. Cf. n. on 135. See App.

821. **istuc ibam**, "I was coming to that" ; on *And.* 186 (*istuc*).

822. **signa** : i. e. such characteristics as are mentioned in 827–829, and

their opposites. **ex . . . fit**, "from which an inference is easily drawn." Cf. n. on *Heaut.* 574.

823. **duo**: sc. *homines.* **ut**: consecutive. The meaning is the same as if Ter. had omitted *ut possis dicere* and written *coniectura facile fit hoc licere,* etc.

825. **sed quo**: thus the Codex Bembinus; most of the other MSS. have *sed quod.* But cf. 270 *quam quo.* **is qui facit**: sc. *dissimilis est,* i. e. *ei qui faciunt sunt inter se dissimiles.*

826. **quae**: sc. *signa.* **fore**: sc. *eos.*

827. **in loco**: on *Heaut.* 537. Cf. 216. n.

828. **scires**: an extension of the jussive subj.; "you should have known," "you ought to have noticed" (see B., '*The Latin Language,*' 362. *a*); or subj. of obligation (H. & B. 513. 1. *a.*). But see App. **liberum**, "free" = "noble"; see on 57, *And.* 330.

830. **redducas** (sc. *ad officium*); jussive subj.; "bring them back (to duty) whenever you will"; see B. 275. 2. **metuas**, "you may be afraid"; subj. of 'pure possibility' (B., '*The Latin Language,*' 360. *a*). **ab re**: lit. 'away from their interests,' i. e. "to their own detriment"; the opposite of *in rem,* for which see on *And.* 546, *Phorm.* 449. **tamen**, "all the same."

831. **omissiores**, "too careless"; the opposite of *adtentiores* (834). Hence *ab re* and *ad rem.* Cf. *Heaut.* 962. n. **noster**: on *And.* 846.

832. **alia**: with *omnia.* The words are used proleptically.

834. **adtentiores**: on 831. Cf. 954; n. on *Heaut.* 962. Cf. *Phorm.* 797.

835. **quod**, "as to which," "but in this," refers to the whole of the preceding thought. **ne modo**: neg. of *ut modo* (*And.* 409. n.); "if only . . . not," or "only take care lest." Cf. *Phorm.* 59. **nimium**: with *bonae.*

836. **bonae**, "kindly." **istae** emphasizes *tuae* and strengthens the irony of the sentence. *iste* serves a similar purpose in 837.

837. **subuortat** agrees in number with the second subject only.

839. **exporge**, "smooth out," "unruffle"; syncopated form of *exporrige.* The opposite expression is found in Plaut. *Amph.* 52 *quid contraxistis frontem?* **scilicet**: on *And.* 950. **tempus**, "the occasion." **fert**: on 53. Cf. 730.

841. **luci**: a locative with temporal meaning, like *heri, mani, uesperi*; and often used as an indeclinable substantive, as here and in Plaut. *Merc.* 255 *cum luci simul.* But see Usener in *N. Jahrb.* 1878, p. 77 f., and Knapp in '*Drisler Studies,*' p. 144 *fin.* and p. 145. **de nocte censeo**, "to-night, for aught I care." *de nocte* refers to the latter part of the period of darkness, as in Hor. *Epist.* 1. 2. 32 *surgunt de nocte latrones,* i. e. "ere dawn appear." Contrast *de die* = "ere night appear," and see on 965.

843. **pugnaueris**, "you will have gained the victory"; on *And.* 892 (*uiceris*). Donatus explains, '*magnam rem feceris.*'

844. **prorsum**, "absolutely." **illi** : i. e. at your country-place.

845. **ego istuc uidero**, "trust me to look out for that"; cf. n. on 538, *And.* 456.

846–7. "And there I'll cause her to cook and grind corn until she is covered with cinders, smoke and mill-dust." **sit faxo** : on 209 (*accipiat faxo*). For a fuller account of a female slave's occupations cf. Plaut. *Merc.* 396 f. Severity in the treatment of slaves was not confined to those of the male sex. Witness the terms in which Callicles addresses his *ancillae* in Plaut. *Truc.* 775 f., and see Juvenal's sixth satire, vss. 479–485 and 492–494. **praeter haec** : on *Phorm.* 800 (*praeterhac*).

848. **meridie ipso**, "at high noon"; the time when her complexion would be exposed to the injurious effects of the sun's rays. **stipulam**, "straw," "stubble."

849. **excoctam**, "dried up," lit. "boiled out." For the construction see on *And.* 683 (*inuentum dabo*) and 680 (*me missum face*). **placet** denotes assent; "you are right." So 910.

851. **etiam** : intensive, with the *si*-clause.

853. **ego sentio**, "I feel (to my sorrow)." For the aposiopesis cf. *And.* 164.

854. **intro** : i. e. into the house of Micio, where the wedding ceremonies had already commenced. **quoi . . . diem**, "let us devote this day to that business to which it is dedicated," more lit. "suited"; see on 358. Micio enters his house, accompanied by Demea.

ACT V. SCENE 4.

Demea makes his appearance from Micio's house. After taking counsel with himself concerning the agreeable results of Micio's easy and indulgent mode of life, and comparing his brother's way with his own, he resolves to imitate Micio and thus make friends for himself. By adopting an extreme course, however, he shows that his brother's behaviour is in excess of true liberality and therefore an error. The upshot of the play thus is that each brother is wrong. Neither of them has adhered to the proverb, *ne quid nimis* (see on *And.* 61). Cf. n. on *Ad.* 77.

855. "Never did anyone make such good reckoning with regard to his life." **subducta ratione** : predicative abl. of quality. *subducere rationem* = "to balance an account." Cf. Plaut. *Capt.* 192, *Curc.* 371 *subduxi ratiunculam.*

856. **res**, "circumstances." **aetas**, "(lapse of) time." **usus**, "experience."

857. **aliquid moneat**, "bring him some warning (lesson)." **ut** : consecutive upon the whole of the preceding thought. **te scisse**, "that you have (long) known," i. e. "that you know thoroughly."

858. **prima**, "of the first importance." **ut** repeats *ut* of 857. Cf. *And.* 830. n.

859. **duram**: cf. 45, 64; *Per.* 4. n.

860. **prope . . . spatio**, "when at last my course is almost run," i. e. now that my life is drawing near its close. **id**: sc. *facio.* **re ipsa**, "in actual fact."

861. **facilitate**, "affability," "good nature." Cf. *Heaut.* 648; Hor. *Sat.* 1. 1. 22 *tam facilem . . . ut praebeat aurem.* **neque** carries on the previous negation, i. e. it virtually = *et* (*clementia*) *nil esse homini melius.* **clementia**, "forbearance"; cf. n. on *And.* 36.

862. **ex me atque ex fratre**, "through a comparison of my brother with myself."

864. **nulli laedere os**, "offending nobody." Both infinitives in this vs. depend on an attributive idea such as 'willing,' 'accustomed,' suggested by what precedes. They may, however, be taken as historical infinitives. The opposite of *alicui laedere os* is *in os aliquem laudare*; see 269. For the idea expressed in this vs. cf. *And.* 64–65, and esp. 67–68.

866. "I known to all as rustic, stern, sullen, thrifty, forbidding, stingy." **ille** gives the effect here which is given by *dicunt* in 865, viz., "called by all *agrestis*, etc." The original of this vs. is among the fragments of Menander (Meineke, *Frag. Com. Graec.* iv. p. 72), ἐγὼ δ' ἀγροῖκος, ἐργάτης, σκυθρός, πικρός, φειδωλός. Cf. n. on *Per.* 4.

867. **ibi**: i. e. *in matrimonio.* For the sentiment cf. 28–34; Plaut. *Trin.* 51–65. Matrimonial infelicity was a stock source of amusement on the Roman as well as the Greek stage.

868. **heia autem**, "how now, pray." *heia* expresses irony and surprise, as in *Hec.* 250.

869. **facerem**, "earn." For the thought cf. 813–814.

870. **exacta aetate**, "at the close of my life." **fructi**: for the genitive cf. n. on 786, *And.* 365.

871. **patria commoda**, "a father's privileges." Cf. n. on 74. **potitur**: on *Phorm.* 830. The *i* is generally short in early Latin. Cf. n. on *Per.* 12.

872. **illum**: note the fine repetition of this pronoun and its metrical treatment, in vss. 872–874, lending emphasis to the contrast which Demea draws between Micio's position and his own. **credunt**: Demea did not know that Aeschinus had concealed his love affair from Micio.

874. **illum ut uiuat** = *ut ille uiuat.* We might look for *illum uiuum.* But *uiuum* and *ut uiuat* are equivalents; hence the acc. of the pron. See Spengel's n. **exspectant**, "they are looking forward to"; cf. n. on 109, *Hec.* 596.

875. **eductos**: on 48.

876. **paulo sumptu**, "at slight expense"; on *And.* 266. *paulo* is opposed to *maxumo* (875). **potitur gaudia**: on *Phorm.* 830.

877–8. **nunciam**: on *And.* 171. **ecquid possiem**, "whether I am at all able." *quid* is acc. of extent (inner acc., adverbial acc.), or it may be the direct object of the infinitives in the next vs.; "whether I am able to say anything, etc." For *possiem* see on *Heaut.* 675. **hoc** = *huc*; see on *And.* 386. **prouocat**: sc. *Micio*; "challenges."

879. **magni fieri**, "to be made much of."

880. **posteriores**: sc. *partis* (acc.); a metaphor from the stage. Cf. n. on *Eun.* 151. Transl. "I will not be behindhand," more lit. "I will not play second fiddle." For the omission of *partis* cf. Hor. *Sat.* 1. 9. 46 *ferre secundas.*

881. **deerit**: sc. *res* or *pecunia*, suggested by *dando*, etc. Transl. "the money will give out." This is, in effect, a supposition to which what follows affords the conclusion. **id mea minume re fert**, "that is of least possible consequence to me," "that interests me less than it does anybody else (in the family)." Cf. n. on 913. **mea . . . qui**: on *And.* 97 (*meas*). **natu maxumus**, "the oldest," and so shall be the first to die, and for that reason shall least be in need of money. With the thought cf. Plaut. *Trin.* 319 *mihi quidem aetas actast ferme, tua istuc rēfert maxume.*

ACT V. SCENE 5.

Syrus appears from the house into which he had gone (785–786) to sleep off the effects of the wine he had taken. Demea on meeting him proceeds at once to practise his newly assumed affability. Syrus is grateful, yet we may imagine that his astonishment is clearly manifested in his attitude and gestures.

882. **longius**, "very far"; cf. n. on *Heaut.* 212.

883. **quis homo**: sc. *est*; "who is that?" **noster**: on *And.* 846; cf. *Ad.* 831, 885, *Phorm.* 609. **quid fit**: on 266.

884. **recte**, "well"; understand *ualeo*, and cf. n. on *And.* 804: Plaut. *Bacch.* 188 *nempe recte ualet.* **optume est**, "that's capital." **iam**, etc.: said aside.

885. The word *salue* (883) also was added *praeter naturam*, making four in all. Under other circumstances Demea would have met the slave with a simple '*Syre*,' or with some term of reproach, as in 768, or else as in 373–374.

886. **haud inliberalem** suggests that Syrus is deserving of freedom. Cf. *And.* 37–38, and n. on *liberaliter* (38).

886–7. **tibi . . . faxim**, "I should be delighted to do you a favour"; on *And.* 753 (*faxis*), *Heaut.* 763 (*lubens*). **gratiam habeo**: in a tone of incredulity, which is met by the adversative *atqui.*

888. **ipsa re**: on 860. **propediem**: i. e. *prope diem*; "at an early day,"

"presently." Whether Syrus retires at this point into Micio's house, or remains on the stage, is doubtful, since the MSS. do not give Syrus' name in the titular heading of the next scene. It is probable, however, that he merely withdraws to one side.

ACT V. SCENE 6.

Geta, leaving Sostrata's house with the intention of entering Micio's, is accosted by Demea in the same clumsy style of compliment.

889. As Geta emerges from the house he turns and addresses Sostrata, who is within. **ad hos**, "to our neighbours." **prouiso**: on *And.* 404, *Ad.* 549.

890. **accersant**: on *And.* 546, *Ad.* 699. **eccum**: on *And.* 532 (1).

891. **qui** = *quo nomine*; see on 179. Otherwise *quis* would be expected; cf. *And.* 702 *quis uideor?*

893. **spectatus satis**, "well tried"; on *And.* 91.

894. **dominus**: the masc. is merely conventional, the reference being to Sostrata. **ita**: so Geta proved himself in the matter of Pamphila; cf. 479–484.

895. **si quid usus uenerit**, "if occasion shall arise at all." Cf. 429. n.

896. **meditor esse adfabilis**, "I am practising affability"; said aside.

897. **procedit**, "it succeeds"; on *And.* 671. **quom . . . existumas**: *quom* is causal. Transl. "it is good in you to entertain these opinions," regarding me.

898. **plebem** includes all whom Demea regards as inferiors. **primulum**: on 289. **meam** = *mihi fauentem* (Donatus). In political slang the vs. = "I'm starting out by getting solid with the Plebs."

ACT V. SCENE 7.

Aeschinus now reappears (see on 712) from Micio's house, and gets his share of his father's new-found complaisancy. Demea assists him to hasten his marriage, and thus secures his affection.

899. This vs. and the next are said aside. **occidunt**: nearly as in *Phorm.* 672, where see n. **dum,** "while," as in *And.* 822. **sanctas**, "ceremonious," "formal"; explained in 905, 907. Transl. "they are truly killing me, in their zeal to make my wedding beyond measure splendid."

900. **adparando**: on *And.* 594.

901. **pater mi**: on 902.

902. This vs. takes up the affectionate *pater mi* ("father mine") of 901, and emphasizes it with a view to Demea's own particular purposes. The separation of *tuos* and *pater* is for rhetorical effect. **animo**, "affection." **natura**, "blood." See 125–126.

903. **oculos**: on 701.

904. **hoc** anticipates *tibicina . . . cantent.*

905. **tibicina**, etc., "a female flute-player and persons to sing the marriage hymn"; on *And.* 365 (The bustle, etc.). Cf. Plaut. *Cas.* 798; Catull. 61 and 62 *passim.*

906. **uin** = *uisne*: cf. 969. **huic seni**, "to an old man like me"; on *And.* 310 (*hic*). **missa haec face**, "set aside these things"; on *And.* 683 (*inuentum dabo*). For *face* see on *And.* 680.

907. **turbas**, "disturbances," "fuss and feathers," "hubbub." **lampades**, "torches." Cf. Ov. *Her.* 12. 137 ff. For the form in *-es* cf. footnote, and Lex. *s. v.*

908. **maceriam**: a fence-wall separating the gardens of Micio and Sostrata. This shows that the two houses were contiguous in the scene setting.

909. **quantum potest**: on *And.* 861. **hac**: sc. *uia*; i. e. through the breach in the garden wall. Thus publicity would be avoided.

910. **traduce**: on *And.* 680. **familiam**: on *Heaut.* 751.

911. **lepidissume**, "most enchanting." Cf. *And.* 947. **euge**: εὖγε, "bravo." Cf. n. on *Phorm.* 398. Demea's words, as far as the end of 915, are said aside.

912. **fratri . . . peruiae**, "my brother's house will become a thoroughfare"; i. e. through the removal of the garden wall. **turbam**, etc., "it's a whole multitude he'll bring to his house"; in all, only four persons. But the word may mean "confusion"; cf. 907.

913. **sumptu**, "through the expense." **quid mea**: sc. *rēfert*; "what care I?" Cf. n. on 881 (*id*, etc.). Cf. also *Hec.* 510, *Phorm.* 389, *Heaut.* 793; n. on *Eun.* 849

914. **ineo gratiam**: cf. *Heaut.* 302–303; *Hec.* 795. n.

914–5. "Bid that Nabob (prodigal) count out twenty minae this very instant." For *iube* with the subj. cf. *Heaut.* 737, *Eun.* 691; Plaut. *Rud.* 708 *iube modo accedat prope.* As *ut* is usually omitted after the imv. in this constr., the subj. may be due to parataxis. **ille**: i. e. Micio. The Babylonians were proverbially luxurious. **uiginti minas**: the price of the music-girl, which Micio had already paid (369). Moreover Demea has knowledge of the payment. The reference to it here therefore is merely to express (to the audience) his approval of the purchase, consequent on his change of view: but the irony of the sentence is most significant.

916. **quid ego**: sc. *faciam*; "do what?" **dirue**: sc. *maceriam.* Syrus hurries into Micio's house.

917. **tu**: Geta.

918. **quom**: causal.

918–9. **te tam ex animo factum uelle**, "that you are so kindly disposed (toward)"; see on 72. *factum uelle* is idiomatic = "to wish well"; cf. n.

on *Phorm.* 787. **dignos** : sc. *uos*, i. e. yourself and the rest of your family. Geta goes into Sostrata's house.

920. **tu** : Aeschinus.

921. **puerperam**, "young mother" (Cowles).

922. **enim**, "really"; on *Phorm.* 983.

923. **sic soleo**, "such is my wont," i. e. to be kind and considerate. The omission of the infin. is common. Cf. n. on *Eun.* 279; cf. *Phorm.* 784, Plaut. *Curc.* 604. **eccum**: with a nom. and verb ; see on *And.* 532 (2); also on *And.* 855.

ACT V. SCENE 8.

Micio, having learned from Syrus of Demea's order to pull down the wall, comes out to find his brother, and to ascertain what it all means. He is quite overcome by Demea's enlarged views and airy manner.

924. **iubet frater** ? **ubi is est** ? Said to Syrus within, who may be supposed to follow Micio as far as the door. Syrus has already begun the demolition of the wall. **tun** = *tune*; note the astonishment implied in this word; "is it you who order this ?"

926. **unam facere** : sc. *cum nostra familia.* Cf. 909.

927. **adiungere**, "attach to ourselves."

928. **immo** : on 483, *And.* 523. **nobis decet** : on 491.

929. **huius** : i. e. Aeschinus. **uxoris** : i. e. Pamphila.

930. **natu grandior**, "somewhat advanced in age." Cf. n. on 673.

931. **parere . . . non potest** : accordingly there could be no fear of children to share the property with Aeschinus.

932. **nec . . . est**, "nor is there any one to look after her." For this rel. cl. of purpose see B., '*The Latin Language*,' 370. In this burlesque scene Hegio appears for the moment to be forgotten by the poet, and that, too, in spite of 352, 456, 951. **sola** : i. e. without a male protector. Cf. n. on *And.* 381, *Ad.* 291. **quam . . . agit**, "what is he driving at ?" Said aside.

933. **ducere**, "marry" ; on *And.* 316. The first *te* refers to Micio, the second to Aeschinus.

934. **autem** : on 185, *Heaut.* 251 ; cf. *Ad.* 940, 950. **ineptis** : on *Phorm.* 420. **tu** : Aeschinus. **homo** : on 107, 579. The idea is that Aeschinus should prevail on Micio to marry Sostrata. There is a reference to Aeschinus' affection for Micio and to the former's influence with the latter ; cf. 956, 970.

935. **hic** : Micio. **mi pater** : Aeschinus proceeds to entreat his adoptive father. **asine**, "you donkey," "you block-head" ; used as a term of reproach also in *Heaut.* 877 and *Eun.* 598. **nil agis** : i. e. there is no use in your attempting opposition to our request.

937. **aufer**, "away with you," or "hands off," according as *te* or *manum* is understood. For *aufer te* cf. Plaut. *Rud.* 1031, *Asin.* 469. *aufer manum* is paralleled by 781 *non manum abstines,* and supported by Donatus, who says, *nam rogans manum admouet scilicet dicens 'mi pater.'* Reference to *Phorm.* 223 and 857 suggests the rendering, "away with your entreaties," i. e. your '*mi pater*, etc.' **da ueniam filio**, "grant your son this favour"; cf. *Hec.* 605; n. on *And.* 901.

938. **nouos maritus**: a sardonic reference to the familiar *noua nupta*; see on 751. Cf. Catull. LXI. 91, 96, 106.

939. **idne estis auctores** = *idne suadetis*; see on 617 (*id indicium fecit*). *auctores* here suggests the technical sense of the word *auctor* in connection with marriage, i. e. 'progenitor,' 'father,' 'ancestor'; cf. Hor. *Od.* 1. 2. 36 and 3. 17. 5 *auctore ab illo ducis originem.*

940. **promisi ego illis**: the play nowhere makes mention of such a promise. **promisti**: for the form see on *And.* 151. **de te largitor**, "be liberal of yourself"; *de te* is more literal and therefore more forcible than *de tuo*, since Aeschinus might give himself, but not another man, in marriage; cf. n. on 117.

941. **quid si quid**: the second *quid* is indefinite.

942. **ne grauare**, "do not oppose (us)," "do not refuse." Cf. Plaut. *Stich.* 186 *promitte uero : ne grauare,* and Donatus, '*ne te difficilem praebeas.*' **non omittitis**, "won't you let me alone?" i. e. "cease your demands?"

943. **uis . . . quidem**, "this is downright violence"; a form of expression used by the Romans under sudden assault, e. g. by Caesar when, under the blows of his assassins, he said *ista quidem uis est* (Suet. *Iul.* 82). Cf. Plaut. *Capt.* 750. The comic effect here is striking. **age, prolixe**, "come, be obliging." *prolixe* is an adverb (sc. *fac*, or *promitte*). Otherwise *prolixe* modifies *age*; "act generously (liberally)," "do the nice thing." Thus Donatus in part..

945. **bene facis**: on 601, *Eun.* 186.

946. **merito te amo**: on *Heaut.* 360; cf. *Eun.* 186. **hoc quom . . . uolo**, "seeing that my wish is accomplished"; see on 918, *And.* 167. For the distribution of the words among the speakers in this vs. and the next see Dziatzko's crit. n. But Kauer distributes differently; see his crit. n. See also Fabia's edition of this play.

947. **quid**: sc. *est.* **nunc**: with *quod restat.*

948. **adfinis**: i. e. through the marriage of Aeschinus and Pamphila. **nos . . . decet**: on 491.

949. **agelli paulum**, "a little bit of land"; on *Phorm.* 822 (*paulo*). **locitas**: frequentative; "you are wont to let." **foras**, "out," i. e. to strangers; cf. Plaut. *Stich.* 219 *foras necessumst, quidquid habeo, uendere,* i. e. "to sell off."

950. **qui** : old abl. = *quo*. See on *And.* Prol. 5 (So *fruor*, etc.). **fruatur**: for the mood see on 932 (*nec*, etc.). Hegio was to have merely the *usufructus* of the land; the ownership would remain with Micio. Cf. *Phorm.* 364–365, *Ad.* 956. **si** = *etsi.*

951. **huic**: i. e. Pamphila. **noster** : i. e. as a friend and connection by marriage.

952. **nunc**: see App. **meum** : predicative. **uerbum**, "saying."

953. **dixti**: i. e. in 833–834. See on 561 (*produxe*).

954. **nimium** : on 169. **ad rem**, "to money matters," or perhaps "to our own advantage (interests)"; cf. n. on 830 (*ab re*). **senecta**: the usual (heteroclite) form of the abl. in early Latin, and generally with the addition of *aetate*, as in Plaut. *Aul.* 253, *Cas.* 240. Thus originally it was, in all probability, an adjective. **maculam**, "defect," "disgrace."

954–5. **nos decet ecfugere** : see on 491; cf. 948.

955. **reapse fieri oportet**, "ought to be acted up to," i. e. we ought to avoid the stain, by practising generosity in our old age. For *reapse* see on *Hec.* 778.

956. **hic** : Aeschinus. See App. **quandoquidem hic uolt** : cf. n. 934.

958. **sibi** : an ethical dat., frequently used to strengthen *suos*, as e. g. Plaut. *Capt.* 81 *suo sibi suco uiuont*, "they live on their own particular juice." **hunc**: i. e. Micio. **iugulo**, "I am slaying." We say, "I am foiling him with his own weapons," "I turn his weapons against himself," "I hoist him with his own petard."

ACT V. SCENE 9.

Syrus appears again from the house, and Demea makes certain of his good will by prevailing on Micio to give the slave and his wife, Phrygia, their freedom. Micio's discomfiture is complete, and he appeals to Demea for an explanation of his unusual behaviour. Demea tells him that popularity is won, not by righteous conduct, but by indiscriminate compliance with men's desires and fancies. Having pointed the moral of the play he offers to be henceforth a friendly adviser to his sons. His offer is accepted and the play ends.

958. Ter. often begins a new scene within the limits of a single verse; cf. 81, 635, *Hec.* 767, *Phorm.* 795, *Eun.* 1049, *Heaut.* 954, *And.* 580. See App. **quod iussisti** : i.e. Demea's order to demolish the garden wall; see 916.

959. **frugi homo's**, "you're a worthy fellow"; on *Eun.* 608.

961. **nam** : on 305. **noster**: on 883.

962. **istos ambos** : i. e. Aeschinus and Ctesipho. Syrus was their *paedagogus* (παιδαγωγός). Probably he was originally Demea's slave, and went over to Micio when Aeschinus became his uncle's adopted son.

963. **quae potui** : restrictive. See on 423. Transl. "I have always

given them all the good precepts I could." There is a sly reference perhaps to 412; cf. 434. **omnia**: inner acc. with *praecepi*, and emphatic at the end of the verse.

964. **haec**: regarded by Spengel and others as a nominative, explained by the following infinitives, and repeated in 966, where it is the subject of *sunt*. It is simpler and better, however, to understand *bene praecepisti* from 963, and to make *haec* an accusative. **obsonare cum fide**, "to cater with fidelity," i. e. without cheating the master of the house. Note the irony of this verse and the two which follow.

965. **de die**, "in full day," i. e. while part of the working day yet remains. This (the *solidus dies* of Hor. *Od.* 1. 1. 20) closed when the hour for dinner (*cena*) arrived — about 3 P. M. (cf. Mart. 4. 8. 6). To get a banquet ready earlier than this was a mark of dissipation and an offence against good custom; see Hor. *Sat.* 1. 4. 51–52. See also Ellis on Catullus, 47. 6.

966. **lepidum caput**: on 911, *And.* 371. Cf. *Ad.* 261.

967. **adiutor** refers to the part played by Syrus in the scene beginning with vs. 209. Moreover Demea has the authority of Syrus himself for the statement here made; see 368.

968. **hic curauit**, "it was he who managed it." **prodesse aequomst**: i. e. *id Syro prodesse aequomst.* **meliores**: i. e. other slaves will be the better for seeing good service so rewarded. Demea's irony must have been keenly appreciated by the spectators.

969. **hic**: Aeschinus. Observe the sarcastic reference to 956. **uin**: on 906.

969–70. **si quidem tu uis**: addressed to Aeschinus; "seeing that you wish it." **liber esto**: Syrus here receives manumission according to the less formal method, known as *manumissio inter amicos*, which was more easily imitated on the stage. The owner struck the slave with his hand, turned him about, and let him go with the words, *hunc hominem liberum esse uolo*, or more briefly, as here, *liber esto*. Ordinarily the *uindicta* or liberating-rod was employed in place of the hand, and the presence of the praetor was required to give proper formality to the performance. Cf. Plaut. *Men.* 1148. See Pauly's *Real-Encykl.*, under *manumissio*.

971. "Je vous remercie tous en général, et vous en particulier, Monsieur" (Madame Dacier). **seorsum**: a dissyllable (see Introd. § 96.); lit. "separately," "apart," and then "especially," "in particular."

972. **credo**: on *And.* 939. Cf. *Hec.* 457. n. **perpetuom**: i. e. '*nusquam interruptum*' (Donatus): hence "complete." Cf. 520, 522; n. on *Hec.* 87.

973. **Phrygiam**: so named because of her nationality, as is the *ancilla* in *Heaut.* 731 f. **ut . . . uideam**: explanatory of *perpetuom.* **uxorem**: slaves lived together only in *contubernium* (not in *conubium*). Hence in

the highest sense there was no marriage for them either in Roman or Athenian law.

974. **mulierem** takes its case from *uxorem* (973) — by a species of attraction. **huius**: i. e. Aeschinus.

975. **hercle uero serio**, "nay then, in good earnest."

976. **emitti**: sc. *manu*; see on *Phorm.* 830.

977. **argentum quanti est** = *tantum argentum quanti empta est.* Demea offers to reimburse Micio for the loss he will sustain in making Phrygia free.

978. Note the alliteration and assonance. Cf. 990; *And.* 96; Plaut. *Capt.* 355 *di tibi omnes omnia optata offerant.*

979. **processisti hodie pulchre**, "you have got on beautifully to-day"; see on 897 and *Eun.* 728. **porro**, "furthermore," goes with *facies* (980).

980. **officium**: it was the duty of the *patronus* not to desert the *libertus.* Cf. Plaut. *Curc.* 547. **huic**: i. e. Syrus. **aliquid paulum**: i. e. some little money. **prae manu**: i. e. at hand, for immediate use; "in ready money."

981. **unde utatur**: i. e. '*de quo fructum usumque capiat et cuius tibi sortem reddat*' (Don.). Hence, "as a loan." Cf. *reddam,* 982. **istoc uilius**, "less than that"; sc. *quicquam non dabo,* and see Don. (Wessner, p. 183). Micio snaps his finger and means that he will give nothing at all.

982. **frugi**: on 959. **post consulam**, "I'll think of it later on." Notice that Micio shows signs of yielding whenever Aeschinus speaks.

983. **festiuissume**, "dearest." Cf. 261. Syrus leaves the stage.

985. **prolubium**, "whim," "fancy"; sc. *mores mutauit tuos.* See App. **largitas**, "liberality."

986. **ut id ostenderem** depends on an idea such as *tam repente mores mutaui,* or *tam largiter egi,* suggested by Micio's questions. **quod . . . putant**, "the fact that (because) those boys of yours (your nephews) think you good natured and jovial," is explanatory of the following *id* (987), which, with its infin. *fieri* and the rest of the predicate, is exegetical of the first *id* (in 986). Cf. n. on *And.* 395.

987. **uera**: on *And.* 629.

988. "But from a tendency to yield (to their demands), to be indulgent, to be unduly bountiful." On **et** see n. in the Dz.-Kauer edition.

989. Addressed to Aeschinus, but meant also for Ctesipho, as *uobis* shows. **uita**, "manner of life." **inuisa**, "displeasing."

990. "Because I do not humour you in every particular precisely, whether right or wrong." **iusta iniusta**: the asyndeton is natural to the proverbial character of the expression. **omnia obsequor**: sc. *uobis.* Cf. Plaut. *Asin.* 76 *id . . . obsequi gnato meo.* See *Phorm.* 79. n. For the alliteration see on *And.* 96.

991. **missa facio**, "I have done with it all," i. e., I shall not interfere with your evil ways. Cf. n. on 906.

992. **id** anticipates the infinitives in 994.

993. **magis** = *nimis* (nearly), to which it is preferred for the sake of contrast with *minus*. **inpense**, "eagerly," "passionately." Cf. *Eun.* 413.

994. **haec**: antecedent of *quae* (992). **reprehendere**, "hold in check." **me**: see App. **obsecundare in loco**, "favour (encourage) at the proper time"; for *in loco* cf. 216. n. See App.

995. **ecce . . . uobis**, "here am I at your service." Cf. Plaut. *Mil.* 663. **tibi permittimus**, "we surrender (ourselves) to you," i. e. we prefer the second alternative and take advantage of your offer.

996. **plus**, "better." **quod . . . est**: on *Phorm.* 584. **de fratre**: on *And.* 143.

997. **habeat**: sc. *psaltriam* or *amicam*. **in . . . faciat**: i. e. let her be the last. **Cantor**: on *And.* 981.

APPENDIX TO NOTES ON THE ADELPHOE

DIDASCALIA

Adelphoe: see n. on the *Didasc.*, line 1. Cf. Plaut. *Cas.* 31 *Clerumenoe uocatur haec comoedia graece.*

PROLOGUS

3. See footnote, and Dz., *Adn. Crit.*; but cf. Kauer's crit. n. and text.

16. **hunc**: that the prologues elsewhere use *hic*, not *is*, to designate the poet is apparently Ritschl's reason for discarding *eum* of the MSS. But Ritschl must have overlooked *Hec.* Prol. I. 8 *alias cognostis eius.* Moreover there can be no objection to *eum* on the score of ambiguity or the like, and it is retained by Spengel.

23. **ei**: Umpf., Dz., Fleck. A D G P have *ii*, which however was later than the time of Terence. Spengel prefers *i* and cites Plaut. *Trin.* 17 *i rem uobis aperient* (Schoell).

24. **ostendent**: Dz. understands *actores* as the subject, not *senes*. The refer., he says, is to scenes in some of which (e. g. 2. 3 and 3. 1) the old men do not appear. On this point I have followed Dz. in my separate edition of this play (Macmillan and Co., 1893, rev. 1896). But this interpretation seems to me to be forced. Rather should we say that *in agendo partem ostendent* is merely corrective or explanatory of *ei partem aperient*, the two verbs having the same subject, *senes*, and that these make such disclosures through their speaking and acting (certainly within the limits

of scenes 1 and 2) as to render it unnecessary for the poet to outline the plot in the prologue. To fill the lacuna which he suspected after this vs. Bentley suggested *bonitasque uostra adiutrix nostrae industriae.*

ACT I., ETC., AD FIN.

26. Dz. rightly assumes that Storax is an *aduorsitor* of Aeschinus, and that he does not come when called. The name does not appear in the titular heading prefixed to the scene in the MSS.

33. The vs. is corrupt according to Dz. (see his *Adn. Crit.*). Kauer, however, reads as in the text, though he favours the substitution of *bacchare* for *amare* in 32, with deletion of the *aut* in that vs.; see his crit. n.

34. Wanting in A and bracketed by Umpf. and Dz., but accepted by Spengel, Fleck., Kauer, Fabia, Psichari, and Stampini; see Kauer's crit. n. Some editors place the comma at *esse* instead of *soli*, taking *soli* with *sibi*: against this see Engelbrecht, *Stud. Terent.*, p. 37.

56. Most MSS. have *aut audebit*, and vs. 55 concluding with *patrem.*

82–3. The reading (given in the text) of the MSS. seems forced, and is probably corrupt, esp. as *siet* is out of place in Ter. at the commencement of a vs. Ritschl's excellent emendation (*Proleg. in Trin.* p. 120 n.) has been accepted by Dz., except that, in place of *scin iam*, Dz. reads *sciet*, a conjecture of Conradt (*Herm.* x. 102 f.). Dz. (1881) *scies.* Kauer stands by the MSS., but places an interrogation point after *siet* and drops the comma after *me.* Thus he avoids the necessity of taking *ubi* as = *quando.* But his meaning seems to me to be inferior. For *siet* see his crit. n.

87. On the form *dissignauit* accepted by Dz. (1884) see explanatory n. in my separate ed. of the *Adelphoe.* Dz. (1881) gives *desighauit*, the only form known to Don., but Kauer argues at length in favour of *dissignauit* — rightly.

191–2. Kauer prints a comma and then *id* (from A) after *emisti*, omits the colon at the end of the vs., and makes the words in parenthesis refer to *id argenti tantum dabitur* — rightly. See his crit. n.

206. **occeperis**: the text of Don. affords a choice bet. *occep.* and *incep.*; *incipio* is intrans. elsewhere in Ter., or is followed only by an acc. of a neut. pron. (Dz.); but *occeperis* is supported by the parallel passage in *And.* 79, *quaestum occipit*, and by Plaut. *Capt.* 98 *hic occepit quaestum hunc.*

223–4. **quasi . . . obsequare**: for another explanation of these words, see crit. n. in my ed. of the *Adelphoe*, cited above.

272. **rem** (Bentley) obviates the necessity of making *redisse* impers.

277. I have inserted *i* before *intro*, as Dz., Fleck., Plessis, and Fabia have done, for the sake of the sense, although against the MSS. and Donatus.

289. Most MSS. (not A) assign *modo . . . primulum* to Sostrata; thus also Dz. (1881), Spengel, Fleck. The asyndeton favours this distribution.

Umpf., Dz. (1884), Stampini, Fabia, Kauer, and Tyrrell follow A and assign the words to the nurse (cf. Kauer's crit. n.) — with less propriety.

291. Spengel happily encloses the words *solae . . . adest* in a parenthesis.

297. **ingenio** : thus Umpf., Wagner, Dz., Fleck., on the assumption that Ter. would not have written *genere* in such close proximity to *familia.* But Spengel accepts the MSS. reading — rightly.

302. **se** is the reading of A and L, of Dz., Kauer, Stampini, and Fleck. It is omitted by Umpf. and Spengel.

313. Probably an interpolation. At best the vs. is unsatisfactory in meaning and can only with difficulty be forced into correspondence with what precedes and follows. **meo modo** : thus Bothe, Fleck. (1857), and Umpf. *meo* is not in the MSS.; it is not in Tyrrell, Dz., or Kauer, yet it greatly helps both the metre and the meaning of a doubtful verse.

325. **quid sit** : Dz. finds the subj. here opposed to the common usage of early Latin, and reads *quid fit*; Fleck. gives *quid actumst.* But Kauer rightly justifies *quid sit* on the ground that it takes up and repeats Geta's *actumst*, after the manner of *quid sit* in 261; cf. n. on *And.* 191, 282, etc. See Kauer's crit. n.

350. **cēdo** = *concedo* (according to Bentley), and Spengel accepts *dicas* of the MSS. The meaning may then be, "I allow that your suggestion is better." Cf. Lucr. 2. 658 *concedamus ut . . . dictitet.*

380. The name *Stephanio* is omitted from the scene-heading in the MSS., although it has as much right there as that of *Dromo* (376), whose name is added to those of Demea and Syrus in A.

395. **num** : Klette (*Exerc. Terent.* [Bonn, 1855] p. 20 f.).

524. I have followed Fleck. in placing *propest* at the beginning of vs. 524.

528. **in mentem** : cf. *Heaut.* 986 and footnote. In a case thus doubtful it is best to follow what appears to have been the more common archaic usage. Hence the acc. is adopted by most good editors. Cf. Plaut. *Amph.* 710 (Goetz), *Bacch.* 161 (Goetz). See Palmer on *Amph.* 1. 1. 26 and 2. 2. 78 (crit. n.). See also Aul. Gell. 1. 7. 17.

535. MSS. *laudarier te audit lubenter.* To get rid of this old form of the infin., which properly can stand only at the end of the vs., or before a definite pause within it, Conradt (*Hermes*, x. p. 104) proposes *Audit laudari te lubenter.* He suggests also (*Met. Comp. d. Ter.*, p. 112) *Laudari te lubenter audit*, which Dz. adopts. Spengel's conjecture, which is accepted by Tyrrell, has the merit of keeping close to the MSS., while the tmesis may be supported by many parallels. Cf. n. on 393.

597. **esse** : Madvig (*Advers. Crit.* II. 21), Dz., Fleck. Cf. *And.* 572.

600. Fleck. follows Bentley, as Tyrrell does, but Dz. adopts the reading of the MSS. (except A) and assumes a lacuna after this vs. So also Wagner and Fleck. (1857). Kauer deems this unnecessary (see his crit. n.).

601. Dz., following Umpf. (*Anal. Ter.* p. 19 f.) regards this vs. as an interpolation, in view of the contents of 603–604 and the repetition of *bene facis.* Fleck. omits it, and certainly the sense does not seem to require it.

617. **hance**: see Dz.'s crit. n. on 165 f.

666. **illa consueuit**: Don. bears witness to the existence of the simple abl. here, but mentions *illam* as a variant and adds, *et dicebant ueteres 'hanc rem consueui.'* Fleck. reads *quicum ea*; but *ea* is without authority. I should retain the reading of the MSS. (other than A) and scan *quí cum ĭllă cóns.* To reject *cum* on metrical grounds is to attach too much importance to the effect of the doubled *l* in *illa,* and *ā* final may become short under the law governing iambic sequences. See Introd. §§ 91, 95.

668. **praesenti** of the MSS. is difficult, but is well defended by Dz. (see his crit. n.) against Bentley's *praesentem.*

687. The second *magnum,* which is not in the MSS., is accepted *metri causa* by most editors. But Kauer finds evidence in A (see his crit. n.) of *sane* having once been written over *primum* and afterwards erased. Therefore he happily reads *primum sane magnum, at,* etc.

724. **ah**: most editors here prefer *o* (the reading of A). Tyrrell's *a* is a misprint for *ah* of the text, which is the reading of B D E F G P.

770. **tun**: see Minton Warren in *A. J. P.* ii. 55. Dz. suggests that *tun* has crept in here from 769 where *tu* is now accepted almost universally. As *tun* makes good sense in 769, but not in 770 (unless *-ne* be regarded, with Warren, as affirmative), Dziatzko's view should carry with it some weight.

820. **amborum**: thus Dz. and Kauer (see the latter's crit. n.), although *ipsorum* is more forcible, since it emphasizes the contrast between the property of the young men and their moral training, and for that reason is preferred by Umpf., Dz. (1881), Klotz, Fleck., and others.

828. **scires**: defended by Lachmann (*in Lucr.* 5. 533) against *scire est* (A *scire et*) of the MSS., which however Spengel and Kauer rightly accept and explain as = ἔστι γνῶναι, i. e. *scire possibile est* (Schlee, 160). Thus also *crederes* in *Heaut.* 192, where see App.

952. **nunc**: thus also Dz. and Fleck. But *non* makes fair sense = "I do not make that saying my own," i. e. I do not wish to be included among those to whom it applies. *non* makes sense also if taken interrogatively = "do I not make that saying my own, etc.?" i. e. am I not justified in appropriating your former criticism and applying it to the present situation?

956–7. For a different solution of the metrical difficulty here see Dz., *Adn. Crit.*

958. D G L (probably A also; see Umpf.) mark no change of scene at this vs. See n. in Dz.-Kauer and Introd. to the Dz.-Hauler ed. of the *Phormio,* p. 47.

985. **prolubium**: supported (against the very early variant *proluuium* =

"extravagance") by a passage in Caecilius, from which this vs. is believed to be adapted : *Quod prolubium, quae uoluptas, quae te lactat largitas?* (See '*Com. Lat. Rel.*; *rec.* Otto Ribbeck,' p. 42. vs. 91.).

994. **me**: omitted by Bentley and Fleck. (who however read *quem* for *me et*) and Klotz and others — unnecessarily, for the Iambic Law (Introd. § 91) permits us to scan: *me ét ŏbsecundare.* It is true that the omission strengthens the climax in *ecce me* (995), but on the other hand it leaves the infinitives without a subject where one seems to be needed. **obsecundare**: thus all MSS. and Don. (in lemma); cf. *Heaut.* 827, *Ad.* 990 *obsequor.* Dz. has *secundare,* given also by Donatus. Kauer (in company with Stampini, Plessis, Boué, and Fabia) retains both *me* and *obsecundare.*

INDEX

The index has been made comprehensive enough, it is believed, to give the student easy access to all matters of importance discussed in the Introduction or the Commentary. References to the Introduction are by the paragraph numbers; references to discussions in the Commentary are by the play and verse, in the note on which the matter in question is considered (the following abbreviations are here employed: A = Andria; Ad = Adelphoe; E = Eunuchus; H = Heauton timorumenos; He = Hecyra; P = Phormio). References which consist of a page number, followed by the abbreviation for a play and a verse-number in parenthesis, are to the appendices to the main body of Notes on the various plays. Other references (chiefly to matters discussed in the Didascaliae) are made by the pages of the Commentary.